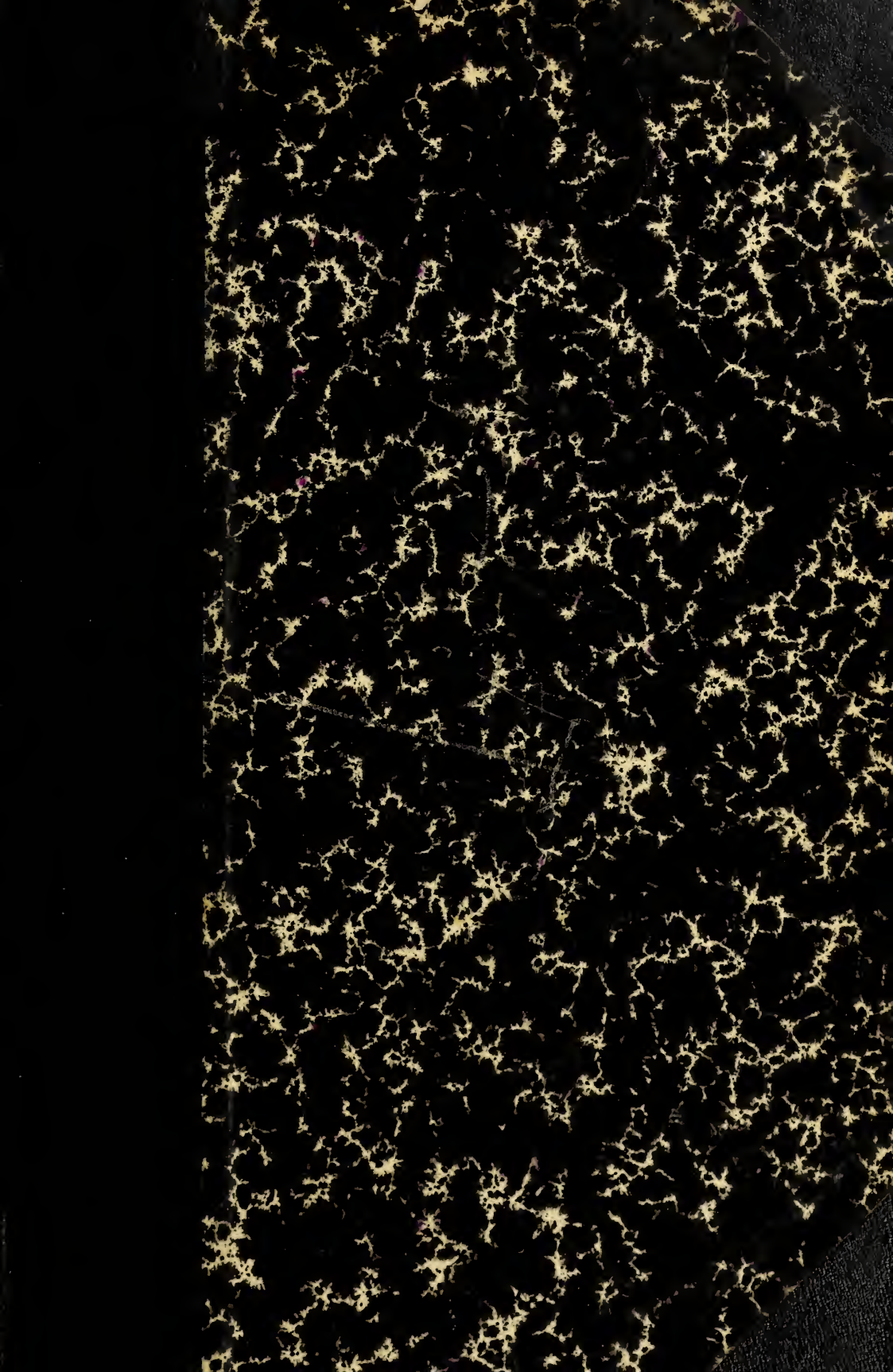


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THE SYMPHONY HALL POPS



GOLDEN JUBILEE

FIFTIETH SEASON, 1935

ORCHESTRA OF SYMPHONY PLAYERS

ARTHUR FIEDLER, Conductor

G.A.C.



White

is an important

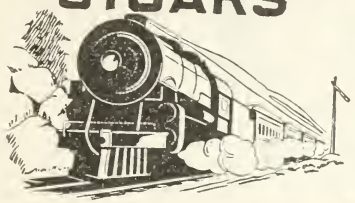
Summer Footnote

Stearns features exclusive shoes in cool white linen, in white buckskin or pigskin. There is a style for every hour of your summer day . . . oxfords, strap, opera and step-in pumps, one-eyelet ties and sandals. They range in price from $8.95 to $14.95.

The white buckskin "Paliso Last" sketched is $12.95. Second floor.

R. H. STEARNS CO.

OVERLAND
CIGARS



Great Western
CHAMPAGNE

For making Champagne cup
Great Western is a
favorite with connoisseurs

S. S. PIERCE CO.

Programme 1 WEDNESDAY, MAY 8, 1935 *No. 1*

OPENING NIGHT

PROGRAMME

ENTRANCE OF THE GUESTS INTO THE WARTBURG, from "Tannhäuser" Wagner
OVERTURE to "Sakuntala" Goldmark
MINUET (for Strings) Bolzoni
THE TWO PIGEONS, Ballet Suite (after La Fontaine) Messager
Entrance of the Gypsies—Scene and Dance of the Two Pigeons—Divertissement—Hungarian Dance

SUITE from "The Bolt" Shostakovitch
Introduction—Polka—Variations—Tango—Intermezzo—Finale
(First American Performance)
THE FAIR DAY, from "An Irish Symphony" Harty
OUVERTURE SOLENNELLE, "1812" Tchaikovsky

ANYTHING GOES, Selection Porter
TALES FROM THE VIENNA WOODS, Waltz Strauss
THE RIDE OF THE VALKYRIES Wagner

FIRST SUNDAY CONCERT (Russian Programme) Sunday, May 12

When you think of CONFECTIONS
Always keep in mind
WENZ CHOCOLATES
You Will Like the Delicious Centers
With That Incomparable Chocolate Coating
On Sale at the Pops and Most Quality Stores
Established 1884

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GEO. H. ELLIS CO., 272 Congress Street, Boston, Mass.

Programme 2 **THURSDAY, MAY 9, 1935** *No. 1*

ITALIAN NIGHT

For the benefit of the Christopher Shop

PROGRAMME

MARCIA REALE ITALIANA Gabetti

NAPOLI from the Suite, "Impressions of Italy" Charpentier

SERENADE for Strings and Harp Toselli

ITALIA, Rhapsody Casella

BALLET OF THE HOURS from "La Gioconda" Ponchielli

ARIA, "Pace, pace, mio Dio," from "La Forza del Destino" Verdi

Soloist: MYRNA SHARLOW, *Soprano*

PINI DI ROMA, Symphonic Poem Respighi

I. The Pines of the Villa Borghese
II. The Pines near a Catacomb
III. The Pines of the Janiculum
IV. The Pines of the Appian Way

TARANTELLA Jacchia

(Dancers: WILLIAM R. FREDERICO, ELIZA MASSINI, GUY BUTERA, ROSE PUOPULO)

FANTASIA, "Cavalleria Rusticana". Mascagni

DANCE OF THE CAMORRISTS from "The Jewels of the Madonna" Wolf-Ferrari

STEINWAY PIANO

Grand march for costume prizes (best lady's costume, and best gentleman's costume) after the first intermission. These prizes, and a prize for the best costumed table, will be awarded after the second intermission

FIRST SUNDAY CONCERT (Russian Programme Sunday, May 12

TEL. WRENTHAM 104

ROUTE 1-A

WEBER DUCK INN

BERT LOWE'S DANCE ORCHESTRA

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FAMOUS FOR ROAST DUCK DINNERS CHICKEN — LOBSTER AND STEAK

Guard Against Theft **And Damage to Your Auto**

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41 WESTLAND AVENUE **One Minute from Symphony Hall**


All honor to you Pops. Who
have so successfully attained
your Golden Jubilee. Jays

JORDAN MARSH COMPANY

To announce The Opening of Our New Bridal Shop . . .

We've enlarged our quarters on the Second Floor, Main Store, and we're better prepared than ever to plan, advise, select and shop for your trousseau and all the odd and sundry incidentals that perplex the bride-to-be And speaking of trousseaux, we've just unpacked some very charming new wedding dresses, ranging from $16.75 to $165 in price.

Write or phone our Bridal Consultant, Miss Ann Rummelhart, for an appointment. Telephone HANcock 9000.

THE BRIDAL SHOP — SECOND FLOOR MAIN STORE

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IMPORTED WINES



CLARETS

	Bot.	½ Bot.
1. Bordeaux Superieur Rouge de Luze	1.75	1.00
3. Medoc Superieur 1929 de Luze or B & G	2.00	1.25
5. Chateau Pontet Canet B & G	2.50	1.50
7. St. Julien B & G	2.25	1.25

RHINE WINES

9. Zeltinger (Moselle) D. Leiden	2.00	1.25
11. Niersteiner D. Leiden	2.00	1.25
13. Rudesheimer D. Leiden	2.75	1.50
15. Liebfraumilch 1929 Langenbach	3.00	1.75

ALSATIAN

17. Gewurztraminer	2.00	1.25

ITALIAN

19. Melini Chianti 1931	2.00	1.25
21. Mirafiore Chianti 1931	2.00	1.25
23. Mirafiore Borolo 1931	2.00	1.25
25. Mirafiore Passito di Moscato	2.00	

SAUTERNES

	Bot.	½ Bot.
27. Bordeaux Superieur Blanc de Luze	1.75	1.00
29. Graves Superieur 1929 de Luze	2.00	1.00
31. Barsac 1929 de Luze	2.50	1.50

SANDEMAN'S WINES

Imp. by Canada Dry Ginger Ale Co.	Bot.	Glass
35. 3 Star Pale Dry Sherry	2.00	.25
37. Brown Bang Sherry	3.25	.35
39. 3 Star Tawny Port	2.25	.25
41. Partner's Port	3.25	.35
43. V. C. O. White Port	3.00	.35
S. S. Pierce Co.		
45. Oloroso Sherry Duff Gordon	3.50	.35
47. Ruddy Port (Cockburn Smithes)	1.75	.25

BURGUNDY

	Bot.	½ Bot.
49. Fleurie 1929 Red Louis Latour	2.00	1.25
51. Pommard Red Louis Latour	2.50	1.50
53. Chablis White Louis Latour	2.50	1.50
55. Grand Pouilly Latour 1926 White	2.50	1.50

CHAMPAGNES AND SPARKLING WINES

30. Bollinger, Brut 1926	6.50	
40. Veuve Clicquot Yellow Label	6.75	3.75
50. G. H. Mumm's Extra Dry 1928	6.75	
60. Great Western (Domestic)	4.00	2.25
70. Cinzano Asti Spumanti Italiani	4.00	
80. Cinzano, Brut	4.50	
90. Sparkling Vouvray Monopole 1926	5.00	
110. Mirafiore Asti Spumanti 1929	4.00	
120. Mirafiore Lacrima Christi 1929	5.00	

CALIFORNIA WINES

S. S. Pierce Co.

2. Gold Coast Sauterne	1.00	.60
4. Gold Coast Claret	1.00	.60
6. Gold Coast Burgundy	1.00	.60
8. Gold Coast Sherry	1.25	
10. Gold Coast Port	1.25	
12. Gold Coast Muscatel	1.25	
14. Cresta Blanca Margaux	1.25	.75

P. Pastene Brand

16. Sauterne	1.00	.60
18. Claret	1.00	.60
20. Burgundy	1.00	.60
22. Sherry	1.25	.75
24. Port	1.25	.75
26. Muscatel	1.25	.75

Please order wine by number and indicate whether you wish "Bot." or "½ Bot."

First choice for purity, quality and distinction

"CANADA DRY"

The Champagne of Ginger Ales

. . . . *and* CANADA DRY'S SPARKLING WATER



TO EAT



SANDWICHES
(White or Rye Bread)

Liverwurst	.20	Ham	.20
Swiss Cheese	.20	Whole Wheat and Cream Cheese	.20
Nut, Raisin and Fig	.25	Swiss Cheese sliced, per plate	.20

CAKES AND APPETIZERS

Pretzels	.10	Brownies	.10	Macaroons	.15
Cheese Wafers	.10	Spice Cake	.15	Fudge Cake	.10

ICE CREAM

Vanilla	.20	Chocolate	.20	Strawberry	.20
Cherry Sundae	.20	Coffee	.20	Pineapple Sundae	.20

Brandied Nesselrode Sundae 25



TO DRINK



BEER AND ALE

Pickwick Ale	.20
Croft Ale	.20
Bass Ale Imported	.50
Haffenreffer's Beer	.20
Budweiser	.25
POP PUNCH (non-alcoholic)	.25
CLARET PUNCH	.35

FRESH FRUIT DRINKS

Lemonade	.20
Soda Lemonade	.25
Claret Lemonade	.30
Epicure Grape Juice	.15

GINGER ALE

Canada Dry Pale (6 oz.)	.15
Canada Dry Pale (12 oz.)	.25
C & K Golden	.15
C & K Pale	.20

MINERAL WATERS

Canada Dry Sparkling Water	.15
C & K Siphons Carbonic	.25

COFFEE AND TEA

Hot Coffee, Individual Pots	.20
Hot Tea, Individual Pots	.20
Iced Coffee or Tea	.20

POP PUNCH served in pitchers	$1.00
CLARET PUNCH served in pitchers	$1.25
Fresh Fruit Lemonade, in pitchers	$1.00

REFRESHMENTS SERVED IN THE FIRST BALCONY FOYER AND ALSO AT THE END OF THE CORRIDOR, FIRST BALCONY LEFT

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ALE

Call For
Haffenreffer
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HENRY WENZ CHOCOLATES

Assorted Fancy, 1 lb.	1.25	Peach Stones, ¼ lb.	.35
Assorted Chocolates, Wenz, 1 lb.	1.00	Praline Cafe, ¼ lb.	.35
Assorted Chocolates, Wenz, ½ lb.	.50	Cartridges, ¼ lb.	.25
Assorted Chocolates, Wenz, ¼ lb.	.25	Pastilles, ¼ lb.	.25
Educator Peppermints, ½ lb.	.50	Lady Fingers, ¼ lb.	.25
Peppermint Patties, ½ lb.	.50	Chocolate Morsels, 3 oz.	.15
Fancy Peppermints, ½ lb.	.50	Assorted Specialties	.25
Thin Peppermints, ¼ lb.	.25	Tabletas	.25

SALTED NUTS

½ lb. Assorted	.55	¼ lb. Pecans	.30
¼ lb. Assorted	.30	¼ lb. Cashews	.30
¼ lb. Almonds	.30	7 oz. Peanuts	.20



TO SMOKE



From S. S. Pierce Co.

**Overland Panetelas	12c. 3 for .35	*Punch Perfeccionados	.25
**Overland Perfectos	15c. 2 for .25	*Partagas Belvedere	.25
**Armas del Casa Bankers	15c. 2 for .25	*Belinda Belvedere	.25
*El Blason Belvedere	.20	*Romeo & Juliet Perfectos	.25

INTERNATIONAL CIGAR BRANDS

‡La Corona Belvedere	.15	‡La Carolina Perfectos	3 for .50
‡La Corona Perfectos	3 for .50	‡Bock Panetelas	.10

**Domestic *Imported ‡Clear Havana

CIGARETTES

Virginia Blends, S. S. Pierce	.20	Benson & Hedges, Virginia Rounds	.20
Melachrino, Plain or Cork Tip	.20	Marlboro or Fatimas	.20
Philip Morris, Cork Tip	.25	Old Gold or Camels	.15
Pall Mall, Cork Tip	.25	Chesterfields or Lucky Strikes	.15
Egyptian Dieties, Plain or Cork Tip	.25	Philip Morris, English Blend	.15

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DINE at the CAFÉ MINERVA

DELICIOUS DINNERS AT 75¢ AND $1.00; LUNCHEON 50¢
SERVED DAILY Choice Wines and Liquors
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FOR "POP" TICKETS, TELEPHONE COMMONWEALTH 1492

FRIDAY, MAY 10, 1935

Programme 3

PROGRAMME

POMP AND CIRCUMSTANCE, March Elgar
OVERTURE to "Oberon" Weber
WHISPERING OF THE FLOWERS Blon
AÏDA, Fantasia Verdi

FINLANDIA, Symphonic Poem Sibelius
PRELUDE to "The Deluge" Saint-Saëns
Violin solo: JULIUS THEODOROWICZ
OVERTURE to "Rienzi" Wagner

ROBERTA, Selection Kern
ESTUDIANTINA, Waltzes Waldteufel
CHEYENNE INDIAN WAR DANCE Skilton

SATURDAY, MAY 11, 1935

Programme 4

PROGRAMME

MARCH, "The Queen of Sheba" Gounod
OVERTURE, "Fingal's Cave" Mendelssohn
MINUET Boccherini
CARMEN, Fantasia Bizet

IRISH RHAPSODY Herbert
AVE MARIA Schubert-Wilhelmj
PEER GYNT, Suite Grieg
Morning Mood Anitra's Dance In the Hall of the Troll King

VICTOR HERBERT FAVORITES Arranged by Sanford
BY THE BEAUTIFUL BLUE DANUBE, Waltzes Strauss
AMERICAN PATROL Meacham

SUNDAY, MAY 12, 1935

Programme 5

RUSSIAN PROGRAMME

WEDDING MARCH, from "Le Coq d'Or" Rimsky-Korsakov
OVERTURE to "Russlan and Ludmilla" Glinka
PRELUDE to "Khovanstchina" Moussorgsky
POLOVETZKIAN DANCES from "Prince Igor" Borodin

BALLET SUITE, "Nutcracker"
Miniature Overture—March—Arabian Dance—
Russian Dance (Trépak)—Waltz of the Flowers
ANDANTE CANTABILE (from the String Quartet No. 1)
FOURTH SYMPHONY, Finale
Allegro con fuoco
. . . . TCHAIKOVSKY

SOVIET IRON FOUNDRY Mossolov
CAUCASIAN SKETCHES Ippolitov-Ivanov
In the Village In the Mosque Procession of the Sardar
(Solo English Horn, H. STANISLAUS; Viola, L. ARTIÈRES)
MARCHE SLAVE Tchaikovsky

Steinway
with accelerated action
Now at the lowest prices since 1915
M. STEINERT & SONS
162 Boylston Street
The Piano used exclusively by Mr. SANROMA, in common with most other Great Pianists.

REFRESHMENTS SERVED IN THE FIRST BALCONY FOYER

"Plus ça change— plus c'est la même chose."

There was smoking, and there was drinking, and there was a sound of musical instruments of many kinds in Music Hall last Saturday evening.

Mr. Ellis had done much to change the cheerless hall into a "Dream of Elysian Delight," and the scene, viewed from a balcony, was one of pleasing jollity.

The crowd was bent on pleasure, and the crowd was great.

Mr. Adamowski was there.

So were the faithful men under his baton.

Marlborough Street sat by the side of Columbus Avenue.

Neither was injured by temporary proximity.

The matron who at the strains of the waltz recalled the days of maidenhood was there.

Gov. Russell was there.

The young man apparently created for the sole purpose of wearing this summer's broad and low straw hat was there.

The man with white whiskers was there, and he eyed approvingly the beauty opposite, behind him, and above him, until he was reminded forcibly of the presence of his estimable wife.

The lonely man was there, the man without friends, who welcomes a moment's chat with a waiter.

The passing stranger who wonders at Boston and its inhabitants was there.

* * * * *

It was hot and there was an unflagging demand for cooling drinks.

Women drank strange soft and sugary decoctions with pink, crimson, and orange linings.

If drops fell on their gowns, they laughed good-naturedly—that is, when there were men present.

They did not object to tobacco smoke; oh no, they were used to it; and they coughed violently from very delight.

There was a drawing of corks, and light wines cheered a little party.

Young fellows with heavy sticks felt "real devilish" as they called for bottled beer.

* * * * *

And how about the music?

> "Come fill the cup, and in the fire of Spring
> Your winter garments of repentance fling;
> The bird of time has but a little way
> To flutter—and the bird is on the wing!"

And Timothee, O son of long oppressed Poland, look kindly this year, as in the past, on Strauss, Offenbach, Suppé, Waldteufel, Czibulka, and all other makers of gay, frivolous, heel-exciting, pulse-quickening, thirst-provoking tunes.

PHILIP HALE.

(*Boston Journal,* June 5, 1893.)

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Pale Dry **C** *&* **K** *Regular*

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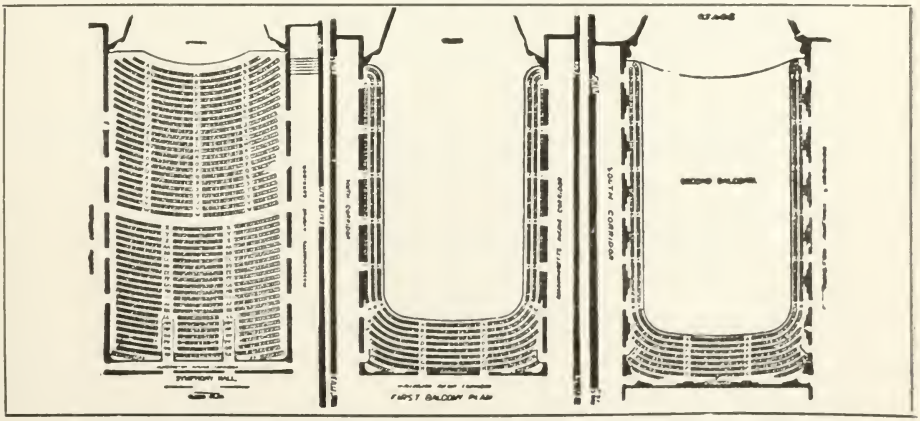
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SYMPHONY HALL, BOSTON

FIFTY-FIFTH SEASON, 1935–1936
OCTOBER 11—May 2

24 FRIDAY AFTERNOON CONCERTS
24 SATURDAY EVENING CONCERTS
6 MONDAY EVENING CONCERTS
6 TUESDAY AFTERNOON CONCERTS

BY

THE BOSTON SYMPHONY ORCHESTRA

(110 MUSICIANS)

Dr. SERGE KOUSSEVITZKY, Conductor

Applications are now being received for each of the four series. Subscription prices range from $6 to $100.

Patrons of the Pops who may be interested are invited to inquire regarding the winter season. The subscription office is open from nine to five o'clock and also in the evenings during the Pop Concerts.

(Payment for season tickets is not due until next autumn.)

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Before or after The Pops, take the Blue Train route! Taste the piquant bouquet of old wines and new songs in Boston's unique cocktail salon. Roll along with Belle Livingstone, Brigadier of the Bon Mot and her coterie of fun-makers. No dancing—no cover charge—no minimum—*Mais les chansons ne sont pas froides, comme on dit, ne sont pas froides.*

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POPS PROGRAMME

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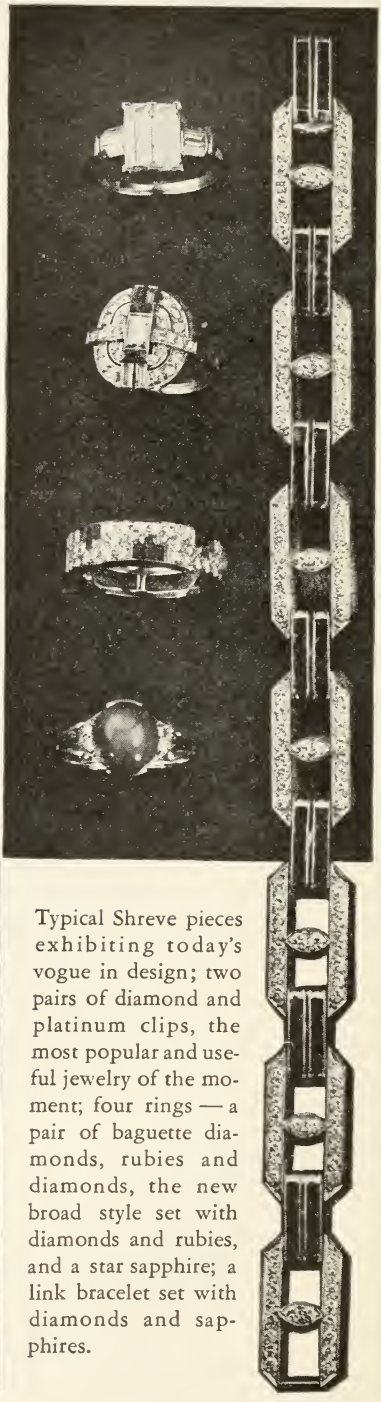
Come to our Diamond Department this week and let us show you the lovely new jewels which we have just placed in our cases. There are rings in chic new settings designed to give the maximum of effect at the minimum of cost—new bracelets and clips. Indeed there is a thrill in store for you when you see this new jewelry!

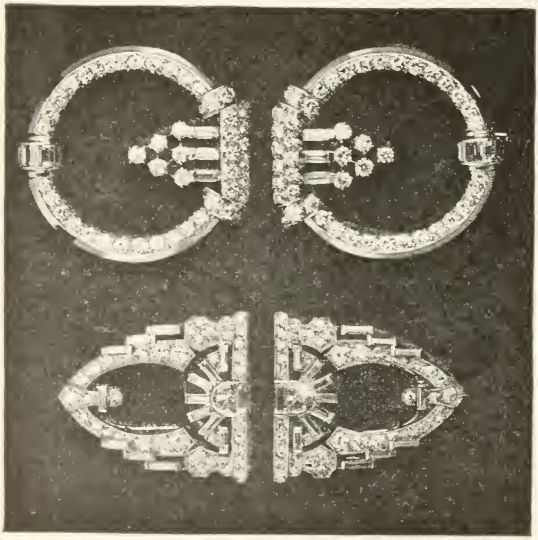
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CRUMP & LOW COMPANY

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THE SYMPHONY HALL POPS



GOLDEN JUBILEE

FIFTIETH SEASON, 1935

ORCHESTRA OF SYMPHONY PLAYERS

ARTHUR FIEDLER, Conductor



White

is an important

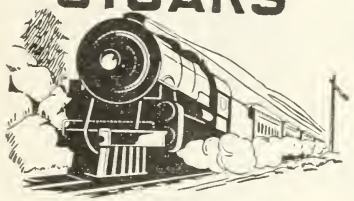
Summer Footnote

Stearns features exclusive shoes in cool white linen, in white buckskin or pigskin. There is a style for every hour of your summer day . . . oxfords, strap, opera and step-in pumps, one-eyelet ties and sandals. They range in price from $8.95 to $14.95.

The white buckskin "Paliso Last" sketched is $12.95. Second floor.

R. H. STEARNS CO.

OVERLAND CIGARS



Great Western CHAMPAGNE

For making Champagne cup Great Western is a favorite with connoisseurs

S. S. PIERCE CO.

Programme 3 FRIDAY, MAY 10, 1935 *No. 2*

PORTIA LAW SCHOOL NIGHT

PROGRAMME

POMP AND CIRCUMSTANCE, March Elgar
OVERTURE to "Oberon" Weber
WHISPERING OF THE FLOWERS Blon
AÏDA, Fantasia Verdi

FINLANDIA, Symphonic Poem Sibelius
PRELUDE to "The Deluge" Saint-Saëns
Violin solo: JULIUS THEODOROWICZ
OVERTURE to "Rienzi" Wagner

ROBERTA, Selection Kern
ESTUDIANTINA, Waltzes Waldteufel
CHEYENNE INDIAN WAR DANCE Skilton

FIRST SUNDAY CONCERT (Russian Programme) Sunday, May 12

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Always keep in mind

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With That Incomparable Chocolate Coating
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GEO. H. ELLIS CO., 272 Congress Street, Boston, Mass.

Programme 4 **SATURDAY, MAY 11, 1935** *No. 2*

PROGRAMME

MARCH, "The Queen of Sheba" Gounod
OVERTURE, "Fingal's Cave" Mendelssohn
MINUET Boccherini
CARMEN, Fantasia Bizet

IRISH RHAPSODY Herbert
AVE MARIA Schubert-Wilhelmj
PEER GYNT, Suite Grieg
Morning Mood Anitra's Dance In the Hall of the Troll King

VICTOR HERBERT FAVORITES Arranged by Sanford
BY THE BEAUTIFUL BLUE DANUBE, Waltzes Strauss
AMERICAN PATROL Meacham

The **350 Club** have taken a section of the floor

FIRST SUNDAY CONCERT (Russian Programme) Sunday, May 12

TEL. WRENTHAM 104

ROUTE 1-A

WEBER DUCK INN

BERT LOWE'S DANCE ORCHESTRA

BRIDGE AND SPECIAL PARTIES ARRANGED

CHOICE LIQUORS AT DUCK BAR !

FAMOUS FOR ROAST DUCK DINNERS
CHICKEN — LOBSTER AND STEAK

Guard Against Theft And Damage to Your Auto

STORE AT WESTLAND AVENUE GARAGE INC.

41 WESTLAND AVENUE **One Minute from Symphony Hall**


All honor to you Pops, Who
have so successfully attained
your Golden Jubilee. Jays

JORDAN MARSH COMPANY

To announce The Opening of Our New Bridal Shop . . .

We've enlarged our quarters on the Second Floor, Main Store, and we're better prepared than ever to plan, advise, select and shop for your trousseau and all the odd and sundry incidentals that perplex the bride-to-be. And speaking of trousseaux, we've just unpacked some very charming new wedding dresses, ranging from $16.75 to $165 in price.

Write or phone our Bridal Consultant, Miss Ann Rummelhart, for an appointment. Telephone HANcock 9000.

THE BRIDAL SHOP — SECOND FLOOR MAIN STORE



IMPORTED WINES



CLARETS

	Bot.	½ Bot.
1. Bordeaux Superieur Rouge de Luze	1.75	1.00
3. Medoc Superieur 1929 de Luze or B & G	2.00	1.25
5. Chateau Pontet Canet B & G	2.50	1.50
7. St. Julien B & G	2.25	1.25

RHINE WINES

9. Zeltinger (Moselle) D. Leiden	2.00	1.25
11. Niersteiner D. Leiden	2.00	1.25
13. Rudesheimer D. Leiden	2.75	1.50
15. Liebfraumilch 1929 Langenbach	3.00	1.75

ALSATIAN

17. Gewurztraminer	2.00	1.25

ITALIAN

19. Melini Chianti 1931	2.00	1.25
21. Mirafiore Chianti 1931	2.00	1.25
23. Mirafiore Borolo 1931	2.00	1.25
25. Mirafiore Passito di Moscato	2.00	

SAUTERNES

	Bot.	½ Bot.
27. Bordeaux Superieur Blanc de Luze	1.75	1.00
29. Graves Superieur 1929 de Luze	2.00	1.00
31. Barsac 1929 de Luze	2.50	1.50

SANDEMAN'S WINES

Imp. by Canada Dry Ginger Ale Co.

	Bot.	Glass
35. 3 Star Pale Dry Sherry	2.00	.25
37. Brown Bang Sherry	3.25	.35
39. 3 Star Tawny Port	2.25	.25
41. Partner's Port	3.25	.35
43. V. C. O. White Port	3.00	.35

S. S. Pierce Co.

45. Oloroso Sherry Duff Gordon	3.50	.35
47. Ruddy Port (Cockburn Smithes)	1.75	.25

BURGUNDY

	Bot.	½ Bot.
49. Fleurie 1929 Red Louis Latour	2.00	1.25
51. Pommard Red Louis Latour	2.50	1.50
53. Chablis White Louis Latour	2.50	1.50
55. Grand Pouilly Latour 1926 White	2.50	1.50

CHAMPAGNES AND SPARKLING WINES

30. Bollinger, Brut 1926	6.50	
40. Veuve Clicquot Yellow Label	6.75	3.75
50. G. H. Mumm's Extra Dry 1928	6.75	
60. Great Western (Domestic)	4.00	2.25
70. Cinzano Asti Spumanti Italiani	4.00	
80. Cinzano, Brut	4.50	
90. Sparkling Vouvray Monopole 1926	5.00	
110. Mirafiore Asti Spumanti 1929	4.00	
120. Mirafiore Lacrima Christi 1929	5.00	

CALIFORNIA WINES

S. S. Pierce Co.

2. Gold Coast Sauterne	1.00	.60
4. Gold Coast Claret	1.00	.60
6. Gold Coast Burgundy	1.00	.60
8. Gold Coast Sherry	1.25	
10. Gold Coast Port	1.25	
12. Gold Coast Muscatel	1.25	
14. Cresta Blanca Margaux	1.25	.75

P. Pastene Brand

16. Sauterne	1.00	.60
18. Claret	1.00	.60
20. Burgundy	1.00	.60
22. Sherry	1.25	.75
24. Port	1.25	.75
26. Muscatel	1.25	.75

Please order wine by number and indicate whether you wish "Bot." or "½ Bot."

First choice for purity, quality and distinction

"CANADA DRY"

The Champagne of Ginger Ales

. . . . *and* CANADA DRY'S SPARKLING WATER



TO EAT



SANDWICHES

(White or Rye Bread)

Liverwurst	.20	Ham	.20
Swiss Cheese	.20	Whole Wheat and Cream Cheese	.20
Nut, Raisin and Fig	.25	Swiss Cheese sliced, per plate	.20

CAKES AND APPETIZERS

Pretzels	.10	Brownies	.10	Macaroons	.15
Cheese Wafers	.10	Spice Cake	.15	Fudge Cake	.10

ICE CREAM

Vanilla	.20	Chocolate	.20	Strawberry	.20
Cherry Sundae	.20	Coffee	.20	Pineapple Sundae	.20

Brandied Nesselrode Sundae 25



TO DRINK



BEER AND ALE

Pickwick Ale	.20
Croft Ale	.20
Bass Ale Imported	.50
Haffenreffer's Beer	.20
Budweiser	.25
POP PUNCH (non-alcoholic)	.25
CLARET PUNCH	.35

FRESH FRUIT DRINKS

Lemonade	.20
Soda Lemonade	.25
Claret Lemonade	.30
Epicure Grape Juice	.15

GINGER ALE

Canada Dry Pale (6 oz.)	.15
Canada Dry Pale (12 oz.)	.25
C & K Golden	.15
C & K Pale	.20

MINERAL WATERS

Canada Dry Sparkling Water	.15
C & K Siphons Carbonic	.25

COFFEE AND TEA

Hot Coffee, Individual Pots	.20
Hot Tea, Individual Pots	.20
Iced Coffee or Tea	.20

POP PUNCH served in pitchers	$1.00
CLARET PUNCH served in pitchers	$1.25
Fresh Fruit Lemonade, in pitchers	$1.00

REFRESHMENTS SERVED IN THE FIRST BALCONY FOYER AND ALSO AT THE END OF THE CORRIDOR, FIRST BALCONY LEFT

Call For
PICKWICK
ALE

Call For
Haffenreffer
LAGER



TO NIBBLE



HENRY WENZ CHOCOLATES

Assorted Fancy, 1 lb.	1.25	Peach Stones, ¼ lb.	.35
Assorted Chocolates, Wenz, 1 lb.	1.00	Praline Cafe, ¼ lb.	.35
Assorted Chocolates, Wenz, ½ lb.	.50	Cartridges, ¼ lb.	.25
Assorted Chocolates. Wenz, ¼ lb.	.25	Pastilles, ¼ lb.	.25
Educator Peppermints, ½ lb.	.50	Lady Fingers, ¼ lb.	.25
Peppermint Patties. ½ lb.	.50	Chocolate Morsels, 3 oz.	.15
Fancy Peppermints. ½ lb.	.50	Assorted Specialties	.25
Thin Peppermints, ¼ lb.	.25	Tabletas	.25

SALTED NUTS

½ lb. Assorted	.50	¼ lb. Pecans	.30
¼ lb. Assorted	.25	¼ lb. Cashews	.25
¼ lb. Almonds	.30	7 oz. Peanuts	.20



TO SMOKE



From S. S. Pierce Co.

**Overland Panetelas	12c. 3 for .35	*Punch Perfeccionados	.25
**Overland Perfectos	15c. 2 for .25	*Partagas Belvedere	.25
**Armas del Casa Bankers	15c. 2 for .25	*Belinda Belvedere	.25
*El Blason Belvedere	.20	*Romeo & Juliet Perfectos	.25

INTERNATIONAL CIGAR BRANDS

‡La Corona Belvedere	.15	‡La Carolina Perfectos	3 for .50
‡La Corona Perfectos	3 for .50	‡Bock Panetelas	.10

**Domestic *Imported ‡Clear Havana

CIGARETTES

Virginia Blends, S. S. Pierce	.20	Benson & Hedges, Virginia Rounds	.20
Melachrino, Plain or Cork Tip	.20	Marlboro or Fatimas	.20
Philip Morris, Cork Tip	.25	Old Gold or Camels	.15
Pall Mall, Cork Tip	.25	Chesterfields or Lucky Strikes	.15
Egyptian Dieties, Plain or Cork Tip	.25	Philip Morris, English Blend	.15

ORDER

CROFT ALE

Brewed in the Old Tradition



America Prefers Budweiser

King of Bottled Beer

● "Finest on Draft" ●

Sold at all of the better places

ANHEUSER BUSCH, Inc.
ST. LOUIS, MO.



HOOD'S FRENCH AMERICAN ICE CREAM

For those who appreciate superior quality, extra richness, and delicate flavors this finest type of ice cream has been created.

Served at the **"POPS"**



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214 HUNTINGTON AVE. Rates: Single $2.00 and $2.50
One block from Symphony Hall Double $2.50 and $3.00
REFINED :: FRIENDLY :: HOSPITABLE

DINE at the CAFÉ MINERVA

DELICIOUS DINNERS AT 75¢ AND $1.00; LUNCHEON 50¢
SERVED DAILY Choice Wines and Liquors
Dancing from 6 P.M. to 1 A.M. *Cafeteria Service also Available*
HARRY C. DEMETER, Mgr. Phone, *Kenmore* 6380

FOR "POP" TICKETS, TELEPHONE COMMONWEALTH 1492

SUNDAY, MAY 12, 1935

Programme 5

RUSSIAN PROGRAMME

WEDDING MARCH, from "Le Coq d'Or" Rimsky-Korsakov
OVERTURE to "Russlan and Ludmilla" Glinka
PRELUDE to "Khovanstchina" Moussorgsky
POLOVETZKIAN DANCES from "Prince Igor" Borodin

BALLET SUITE, "Nutcracker"
Miniature Overture—March—Arabian Dance—
Russian Dance (Trépak)—Waltz of the Flowers
ANDANTE CANTABILE (from the String Quartet No. 1)
FOURTH SYMPHONY, Finale
Allegro con fuoco
. TCHAIKOVSKY

SOVIET IRON FOUNDRY Mossolov
CAUCASIAN SKETCHES Ippolitov-Ivanov
In the Village In the Mosque Procession of the Sardar
(Solo English Horn, H. STANISLAUS; Viola, L. ARTIÈRES)
MARCHE SLAVE Tchaikovsky

The **Sisterhood of Temple Mishkan Tefila** have taken a section of the floor

MONDAY, MAY 13, 1935

Programme 6

MUSIC ON THE RIVIERA

To Benefit the New England Medical Center

PROGRAMME

MARCH, "Lorraine" Ganne
OVERTURE to "Mignon" Thomas
MEDITERRANEAN Bax
FANTASIA, "Faust" Gounod

AN AMERICAN IN PARIS Gershwin
PRÈLUDE À L'APRÉS-MIDI D'UN FAUNE Debussy
BOLERO Ravel

ANYTHING GOES, Selection Porter
LES PATINEURS, Valses Waldteufel
MARCH "Madelon" Robert

TUESDAY, MAY 14, 1935

Programme 7

PROGRAMME

LOHENGRIN, Introduction to Act III Wagner
OVERTURE to "A Midsummer Night's Dream" Mendelssohn
PAVANE Ravel
CARMEN, Suite Bizet
Aragonaise—Intermezzo—Gypsy Dance

DANSE MACABRE, Symphonic Poem Saint-Saëns
FIFTH SYMPHONY in E minor, Andante Cantabile Tchaikovsky
ESPAÑA, Rhapsody Chabrier

MUSIC IN THE AIR, Selection Kern
WINE, WOMAN, AND SONG, Waltzes Strauss
ONLY ONE VIENNA, March Schrammel

Steinway
with accelerated action
Now at the lowest prices since 1915
M. STEINERT & SONS
162 Boylston Street
The Piano used exclusively by *Mr. SANROMA*, in common with most other Great Pianists.

REFRESHMENTS SERVED IN THE FIRST BALCONY FOYER

"Plus ça change— plus c'est la même chose."

There was smoking, and there was drinking, and there was a sound of musical instruments of many kinds in Music Hall last Saturday evening.

Mr. Ellis had done much to change the cheerless hall into a "Dream of Elysian Delight," and the scene, viewed from a balcony, was one of pleasing jollity.

The crowd was bent on pleasure, and the crowd was great.

Mr. Adamowski was there.

So were the faithful men under his baton.

Marlborough Street sat by the side of Columbus Avenue.

Neither was injured by temporary proximity.

The matron who at the strains of the waltz recalled the days of maidenhood was there.

Gov. Russell was there.

The young man apparently created for the sole purpose of wearing this summer's broad and low straw hat was there.

The man with white whiskers was there, and he eyed approvingly the beauty opposite, behind him, and above him, until he was reminded forcibly of the presence of his estimable wife.

The lonely man was there, the man without friends, who welcomes a moment's chat with a waiter.

The passing stranger who wonders at Boston and its inhabitants was there.

* * * * *

It was hot and there was an unflagging demand for cooling drinks.

Women drank strange soft and sugary decoctions with pink, crimson, and orange linings.

If drops fell on their gowns, they laughed good-naturedly—that is, when there were men present.

They did not object to tobacco smoke; oh no, they were used to it; and they coughed violently from very delight.

There was a drawing of corks, and light wines cheered a little party.

Young fellows with heavy sticks felt "real devilish" as they called for bottled beer.

* * * * *

And how about the music?

> "Come fill the cup, and in the fire of Spring
> Your winter garments of repentance fling;
> The bird of time has but a little way
> To flutter—and the bird is on the wing!"

And Timothee, O son of long oppressed Poland, look kindly this year, as in the past, on Strauss, Offenbach, Suppé, Waldteufel, Czibulka, and all other makers of gay, frivolous, heel-exciting, pulse-quickening, thirst-provoking tunes.

PHILIP HALE.

(*Boston Journal,* June 5, 1893.)

"Distinguished wines for distinctive music"

When at Pops try

Mirafiore
Italian
Wines

PASTENE
Servire Sempre
ESTABLISHED 1874

Pastene
California
Wines

P. Pastene & Co., Inc.

Boston New York Montreal Naples Imperia Italy

Pale Dry **C** *&* **K** *Regular*

Ginger Ale

On Sale at these Concerts

CLICQUOT CHAMPAGNE

Yellow label—non vintage and vintages 1923 and 1926

Available at your dealer's and served at the "Pops"

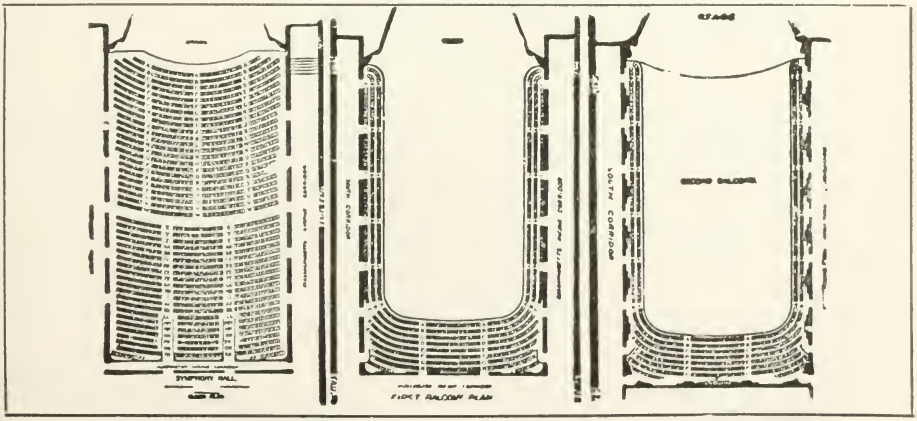
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Flowers Telegraphed promptly to all parts of U. S. and Canada

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Symphony FLOWER SHOP

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"SYMFLO"
Phone KENmore 2076



REFRESHMENTS SERVED IN THE FIRST BALCONY FOYER

SYMPHONY HALL, BOSTON

FIFTY-FIFTH SEASON, 1935–1936
OCTOBER 11—May 2

24 FRIDAY AFTERNOON CONCERTS
24 SATURDAY EVENING CONCERTS
6 MONDAY EVENING CONCERTS
6 TUESDAY AFTERNOON CONCERTS

BY

THE BOSTON SYMPHONY ORCHESTRA

(110 MUSICIANS)

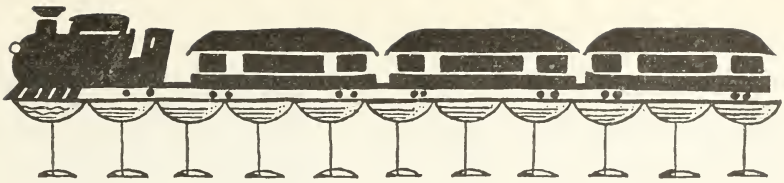
Dr. SERGE KOUSSEVITZKY, Conductor

Applications are now being received for each of the four series. Subscription prices range from $6 to $100.

Patrons of the Pops who may be interested are invited to inquire regarding the winter season. The subscription office is open from nine to five o'clock and also in the evenings during the Pop Concerts.

(Payment for season tickets is not due until next autumn.)

FOR "POP" TICKETS, TELEPHONE COMMONWEALTH 1492



Before or after The Pops, take the Blue Train route! Taste the piquant bouquet of old wines and new songs in Boston's unique cocktail salon. Roll along with Belle Livingstone, Brigadier of the Bon Mot and her coterie of fun-makers. No dancing—no cover charge—no minimum – *Mais les chansons ne sont pas froides, comme on dit, ne sont pas froides.*

THE BLUE TRAIN

COME ABOARD
4 P.M. TO 1 A.M.

HOTEL LENOX

Passenger Gate
712 Boylston St.

INSTRUCTION

LEONARD S. WHALEN, A. M.

Teacher of ALICE O'LEARY, Contralto. Winner of Paul Whiteman Boston Radio Audition

VOICE TRAINING COACHING FOR CONCERT, CHURCH AND RADIO

Instruction in organizing and directing Liturgical Choir Work

MONDAY, WEDNESDAY, SATURDAY

507 Pierce Building, Room 315 Copley Square, Boston Tel. Kenmore 7675

Organist and Choirmaster at Church of the Immaculate Conception, Boston

PAULINE HAMMOND CLARK
(MEMBER PROFESSIONAL WOMEN'S CLUB)
TEACHER OF SINGING COACH MANAGER
COPLEY CLUB SINGERS
FOR SINGING OR SPEAKING, LESSONS INSURE
BETTER DICTION, QUALITY, POWER
CORRECT FRENCH PRONUNCIATION, NATIVE ASS'T
STUDIO OPEN DURING SUMMER
AUDITIONS FREE—BY APPOINTMENT
543 BOYLSTON STREET TEL. KENMORE 5156

MERCHANTS TOWEL SUPPLY AND LAUNDRY COMPANY
W. H. McGOWAN, Proprietor
59 NORFOLK AVENUE, BOSTON, MASS.

We specialize in supplying towels to offices, buildings and factories. Our supply of towels to beauty parlors, dentists and doctors is the largest in New England. Our laundry will fit any of your needs. Wet wash, thrif-t, and flat work are three of our services.
Call HIGHLANDS 6240

QUALITY——and——QUANTITY

AT A MINIMUM COST

POPS PROGRAMME

For Advertising Space apply to

L. S. B. JEFFERDS
SYMPHONY HALL

Telephone Commonwealth 1492

There's a thrill in store for you!

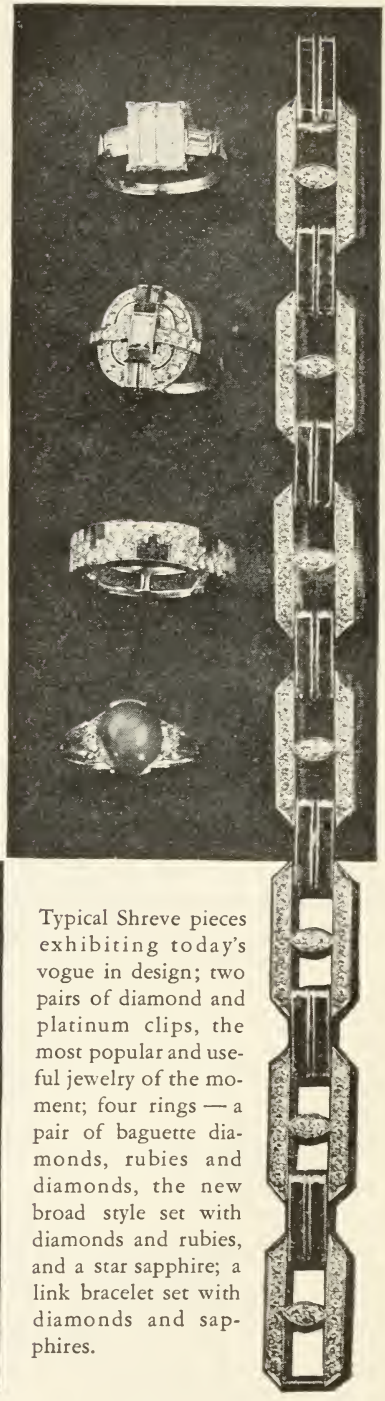
Come to our Diamond Department this week and let us show you the lovely new jewels which we have just placed in our cases. There are rings in chic new settings designed to give the maximum of effect at the minimum of cost—new bracelets and clips. Indeed there is a thrill in store for you when you see this new jewelry!

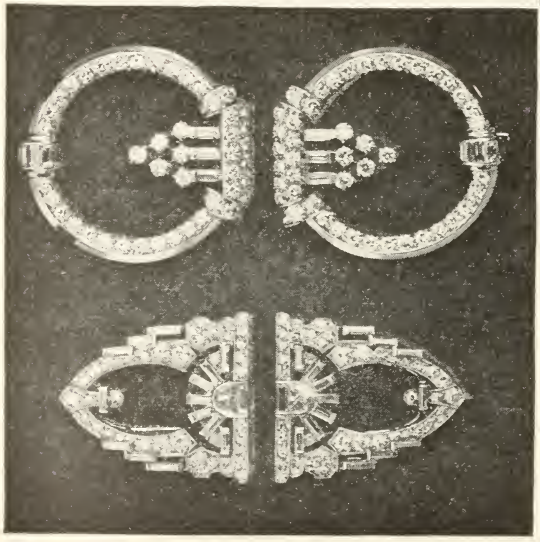
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CRUMP & LOW COMPANY

ESTABLISHED 1800

BOYLSTON AT ARLINGTON STREET, BOSTON, MASS.





Typical Shreve pieces exhibiting today's vogue in design; two pairs of diamond and platinum clips, the most popular and useful jewelry of the moment; four rings — a pair of baguette diamonds, rubies and diamonds, the new broad style set with diamonds and rubies, and a star sapphire; a link bracelet set with diamonds and sapphires.

THE SYMPHONY HALL POPS



GOLDEN JUBILEE

FIFTIETH SEASON, 1935

ORCHESTRA OF SYMPHONY PLAYERS

ARTHUR FIEDLER, Conductor



White

is an important

Summer Footnote

Stearns features exclusive shoes in cool white linen, in white buckskin or pigskin. There is a style for every hour of your summer day . . . oxfords, strap, opera and step-in pumps, one-eyelet ties and sandals. They range in price from $8.95 to $14.95.

The white buckskin "Paliso Last" sketched is $12.95. Second floor.

R. H. STEARNS CO.

OVERLAND CIGARS



Great Western CHAMPAGNE

For making Champagne cup Great Western is a favorite with connoisseurs

S. S. PIERCE CO.

1885 GOLDEN JUBILEE SEASON 1935

Programme 6 MONDAY, MAY 13, 1935 *No. 3*

MUSIC ON THE RIVIERA

To Benefit the New England Medical Center

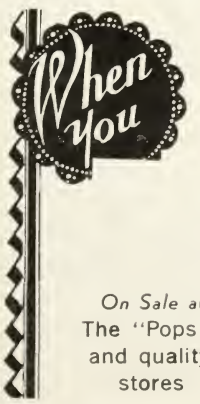
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ANYTHING GOES, Selection Porter
LES PATINEURS, Valses Waldteufel
MARCH "Madelon" Robert

FEATURING GERSHWIN'S "RHAPSODY IN BLUE" (JESÚS MARÍA SANROMÁ, Soloist) Thursday, May 16
HARVARD NIGHT: WITH THE HARVARD GLEE CLUB Monday, May 20
"AN EVENING IN PARIS" Tuesday, May 21



plan that evening of enjoyment at the "Pops"—remember to make it *doubly* enjoyable by including as "guest of honor"—



On Sale at The "Pops" and quality stores

We're Listening



● JUST as handy as the telephone on your desk—this printing concern. The unusual flexibility of our organization and plant guided by long experience can cut hours, days, sometimes weeks from the normal time between order and delivery.

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We're Listening

GEO. H. ELLIS CO., 272 Congress Street, Boston, Mass.

Programme 7 **TUESDAY, MAY 14, 1935** *No. 3*

PROGRAMME

LOHENGRIN. Introduction to Act III Wagner
OVERTURE to "A Midsummer Night's Dream" Mendelssohn
PAVANE Ravel
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Student House has taken a section of the floor

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TEL. WRENTHAM 104

ROUTE 1-A

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Guard Against Theft And Damage to Your Auto

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CALIFORNIA WINES

S. S. Pierce Co.

2. Gold Coast Sauterne	1.00	.60
4. Gold Coast Claret	1.00	.60
6. Gold Coast Burgundy	1.00	.60
8. Gold Coast Sherry	1.25	
10. Gold Coast Port	1.25	
12. Gold Coast Muscatel	1.25	
14. Cresta Blanca Margaux	1.25	.75

P. Pastene Brand

16. Sauterne	1.00	.60
18. Claret	1.00	.60
20. Burgundy	1.00	.60
22. Sherry	1.25	.75
24. Port	1.25	.75
26. Muscatel	1.25	.75

Please order wine by number and indicate whether you wish "Bot." or "½ Bot."

First choice for purity, quality and distinction

"CANADA DRY"

The Champagne of Ginger Ales

. . . . *and* CANADA DRY'S SPARKLING WATER



TO EAT



SANDWICHES

(White or Rye Bread)

Liverwurst	.20	Ham	.20
Swiss Cheese	.20	Whole Wheat and Cream Cheese	.20
Nut, Raisin and Fig	.25	Swiss Cheese sliced, per plate	.20

CAKES AND APPETIZERS

Pretzels	.10	Brownies	.10	Macaroons	.15
Cheese Wafers	.10	Spice Cake	.15	Fudge Cake	.10

ICE CREAM

Vanilla	.20	Chocolate	.20	Strawberry	.20
Cherry Sundae	.20	Coffee	.20	Pineapple Sundae	.20

Brandied Nesselrode Sundae 25



TO DRINK



BEER AND ALE

Pickwick Ale	.20
Croft Ale	.20
Bass Ale Imported	.50
Haffenreffer's Beer	.20
Budweiser	.25
POP PUNCH (non-alcoholic)	.25
CLARET PUNCH	.35

FRESH FRUIT DRINKS

Lemonade	.20
Soda Lemonade	.25
Claret Lemonade	.30
Epicure Grape Juice	.15

GINGER ALE

Canada Dry Pale (6 oz.)	.15
Canada Dry Pale (12 oz.)	.25
C & K Golden	.15
C & K Pale	.20

MINERAL WATERS

Canada Dry Sparkling Water	.15
C & K Siphons Carbonic	.25

COFFEE AND TEA

Hot Coffee, Individual Pots	.20
Hot Tea, Individual Pots	.20
Iced Coffee or Tea	.20

POP PUNCH served in pitchers	$1.00
CLARET PUNCH served in pitchers	$1.25
Fresh Fruit Lemonade, in pitchers	$1.00

REFRESHMENTS SERVED IN THE FIRST BALCONY FOYER AND ALSO AT THE END OF THE CORRIDOR, FIRST BALCONY LEFT

Call For

PICKWICK ALE

Call For

Haffenreffer

LAGER



TO NIBBLE



HENRY WENZ CHOCOLATES

Assorted Fancy, 1 lb.	1.25	Peach Stones, ¼ lb.	.35
Assorted Chocolates, Wenz, 1 lb.	1.00	Praline Cafe, ¼ lb.	.35
Assorted Chocolates, Wenz, ½ lb.	.50	Cartridges, ¼ lb.	.25
Assorted Chocolates, Wenz, ¼ lb.	.25	Pastilles, ¼ lb.	.25
Educator Peppermints, ½ lb.	.50	Lady Fingers, ¼ lb.	.25
Peppermint Patties, ½ lb.	.50	Chocolate Morsels, 3 oz.	.15
Fancy Peppermints, ½ lb.	.50	Assorted Specialties	.25
Thin Peppermints, ¼ lb.	.25	Tabletas	.25

SALTED NUTS

½ lb. Assorted	.50	¼ lb. Pecans	.30
¼ lb. Assorted	.25	¼ lb. Cashews	.25
¼ lb. Almonds	.30	7 oz. Peanuts	.20



TO SMOKE



From S. S. Pierce Co.

**Overland Panetelas	12c. 3 for .35	*Punch Perfeccionados	.25
**Overland Perfectos	15c. 2 for .25	*Partagas Belvedere	.25
**Armas del Casa Bankers	15c. 2 for .25	*Belinda Belvedere	.25
*El Blason Belvedere	.20	*Romeo & Juliet Perfectos	.25

INTERNATIONAL CIGAR BRANDS

‡La Corona Belvedere	.15	‡La Carolina Perfectos	3 for .50
‡La Corona Perfectos	3 for .50	‡Bock Panetelas	.10

**Domestic *Imported ‡Clear Havana

CIGARETTES

Virginia Blends, S. S. Pierce	.20	Benson & Hedges, Virginia Rounds	.20
Melachrino, Plain or Cork Tip	.20	Marlboro or Fatimas	.20
Philip Morris, Cork Tip	.25	Old Gold or Camels	.15
Pall Mall, Cork Tip	.25	Chesterfields or Lucky Strikes	.15
Egyptian Dieties, Plain or Cork Tip	.25	Philip Morris, English Blend	.15

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One block from Symphony Hall Double $2.50 and $3.00
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DINE at the CAFÉ MINERVA

DELICIOUS DINNERS AT 75¢ AND $1.00; LUNCHEON 50¢
SERVED DAILY Choice Wines and Liquors
Dancing from 6 P.M. to 1 A.M. *Cafeteria Service also Available*
HARRY C. DEMETER, Mgr. Phone, *Kenmore* 6380

FOR "POP" TICKETS, TELEPHONE COMMONWEALTH 1492

WEDNESDAY, MAY 15, 1935

Programme 8

PROGRAMME

HUNGARIAN MARCH, "Rakoczy" Berlioz
OVERTURE to "The Merry Wives of Windsor" Nicolai
THE JEWELS OF THE MADONNA, Intermezzo, Act III . . . Wolf-Ferrari
BALLET SUITE from "Faust" Gounod
Waltz—Dance of Phryné—Bacchanale

INVITATION TO THE DANCE Weber-Berlioz
KAMMENOI OSTROW Rubinstein
OUVERTURE SOLENNELLE, "1812" Tchaikovsky

NAUGHTY MARIETTA, Selection Herbert
WALTZ from "Sleeping Beauty" Tchaikovsky
SAILORS' DANCE from "The Red Poppy" Glière

THURSDAY, MAY 16, 1935

Programme 9

PROGRAMME

MILITARY POLONAISE Chopin-Glazounov
OVERTURE to "The Flying Dutchman" Wagner
SCHERZO from the Octet Mendelssohn
MADAME BUTTERFLY, Fantasia Puccini

LA VALSE Ravel
THE CID, Ballet Suite Massenet
MOVING PICTURE—"The Launching of the Queen Mary"

RHAPSODY IN BLUE Gershwin
Soloist: JESÚS MARÍA SANROMÁ
ARTIST'S LIFE, Waltzes Strauss
POMP AND CIRCUMSTANCE, March Elgar

The **Elizabeth Peabody House** has taken the floor

FRIDAY, MAY 17, 1935

Programme 10

PROGRAMME

MARCHE MILITAIRE Schubert
ACADEMIC FESTIVAL OVERTURE Brahms
THE MIKADO, Selection Sullivan
ORPHEAN CLUB OF LASELL JUNIOR COLLEGE GEORGE SAWYER DUNHAM, Conductor
Now is the Month of Maying Templeton Strong
May Day Carol English Folk Song, arranged by Deems Taylor
Wake thee now, dearest
Czecho-Slovakian Folk Song, arranged by Deems Taylor

THE TWO PIGEONS, Ballet Suite (after La Fontaine) Messager
Entrance of the Gypsies—Scene and Dance of the Two Pigeons—Divertissement—Hungarian Dance
OVERTURE to "William Tell" Rossini
ORPHEAN CLUB (with orchestra)
Easter Hymn from Cavalleria Rusticana Mascagni
(Arranged for women's voices by George S. Dunham)

ROSES OF THE SOUTH, Waltzes Strauss
ON THE TRAIL from the "Grand Canyon Suite" Grofé
FOX TROT, "The Continental" from "The Gay Divorcee" Conrad

Steinway
with accelerated action
Now at the lowest prices since 1915
M. STEINERT & SONS
162 Boylston Street
The Piano used exclusively by *Mr. SANROMA*, in common with most other Great Pianists.

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The Tree . . .



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The wise advertiser knows that only so much of the golden fruit will ripen at a time. He shakes the tree a little today and a little more tomorrow.



The yield is as great as you deserve it.

Keep shaking the tree with judicious advertising

THE
POPS PROGRAMME

L. S. B. JEFFERDS
Advertising Manager
Symphony Hall

Anita Davis-Chase announces
THE FIFTH ANNUAL SUMMER SCHOOL IN BOSTON
CONDUCTED BY
STANLEY CHAPPLE
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The course will be held in the COLLEGE OF MUSIC, BOSTON UNIVERSITY, 178 Newbury Street
August 12 to September 13 inclusive
The Curriculum will include: MUSICIANSHIP, EAR TRAINING, SIGHT SINGING, MUSICAL ANALYSIS
THE EVOLUTION OF THE CLASSICAL SYMPHONY
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Pale Dry **C** *&* **K** *Regular*

Ginger Ale

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Available at your dealer's and served at the "Pops"

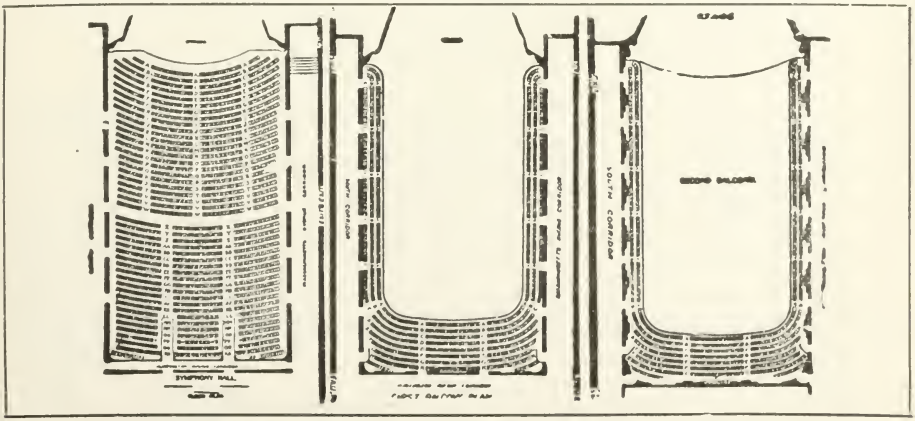
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SYMPHONY HALL, BOSTON

FIFTY-FIFTH SEASON, 1935–1936
OCTOBER 11—May 2

24 FRIDAY AFTERNOON CONCERTS
24 SATURDAY EVENING CONCERTS
6 MONDAY EVENING CONCERTS
6 TUESDAY AFTERNOON CONCERTS

BY

THE BOSTON SYMPHONY ORCHESTRA

(110 MUSICIANS)

Dr. SERGE KOUSSEVITZKY, Conductor

Applications are now being received for each of the four series. Subscription prices range from $6 to $100.

Patrons of the Pops who may be interested are invited to inquire regarding the winter season. The subscription office is open from nine to five o'clock and also in the evenings during the Pop Concerts.

(Payment for season tickets is not due until next autumn.)

FOR "POP" TICKETS, TELEPHONE COMMONWEALTH 1492



Before or after The Pops, take the Blue Train route! Taste the piquant bouquet of old wines and new songs in Boston's unique cocktail salon. Roll along with Belle Livingstone, Brigadier of the Bon Mot and her coterie of fun-makers. No dancing—no cover charge—no minimum—*Mais les chansons ne sont pas froides, comme on dit, ne sont pas froides.*

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COME ABOARD
4 P.M. TO 1 A.M.

HOTEL LENOX

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712 Boylston St.

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We specialize in supplying towels to offices, buildings and factories. Our supply of towels to beauty parlors, dentists and doctors is the largest in New England. Our laundry will fit any of your needs. Wet wash, thrif-t, and flat work are three of our services.

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- Good food and a good time naturally go together. You'll have both at the Lobster Claw.
- Club luncheons arranged for bridge and special parties. Choice liquors served.

Telephone Cohasset 0777 for reservations

86 ft. over Cohasset Harbor

To reach the Lobster Claw follow Route 3-A south

DANCING. Music by ANDREW JACOBSON

There's a thrill in store for you!

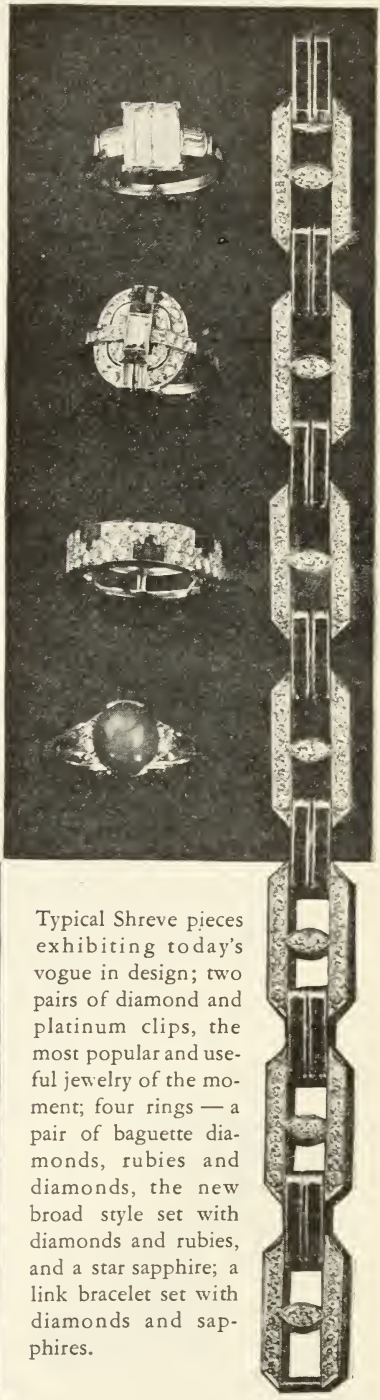
Come to our Diamond Department this week and let us show you the lovely new jewels which we have just placed in our cases. There are rings in chic new settings designed to give the maximum of effect at the minimum of cost—new bracelets and clips. Indeed there is a thrill in store for you when you see this new jewelry!

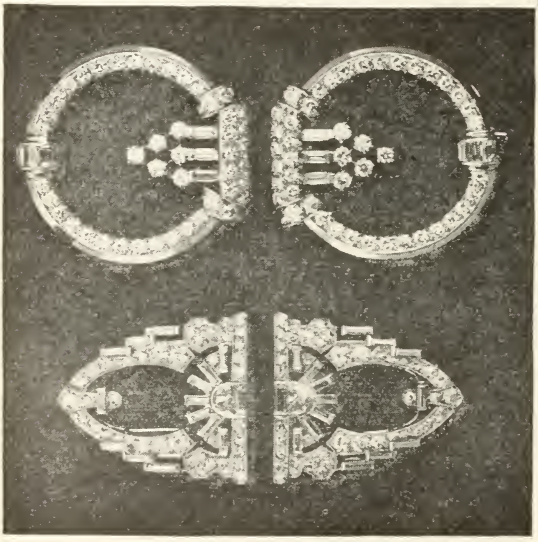
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CRUMP & LOW COMPANY

ESTABLISHED 1800

BOYLSTON AT ARLINGTON STREET, BOSTON, MASS.





Typical Shreve pieces exhibiting today's vogue in design; two pairs of diamond and platinum clips, the most popular and useful jewelry of the moment; four rings — a pair of baguette diamonds, rubies and diamonds, the new broad style set with diamonds and rubies, and a star sapphire; a link bracelet set with diamonds and sapphires.

THE SYMPHONY HALL POPS



GOLDEN JUBILEE

FIFTIETH SEASON, 1935

ORCHESTRA OF SYMPHONY PLAYERS

ARTHUR FIEDLER, Conductor

G.A.C.



White

is an important

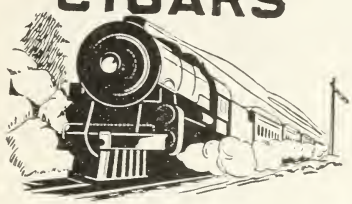
Summer Footnote

Stearns features exclusive shoes in cool white linen, in white buckskin or pigskin. There is a style for every hour of your summer day . . . oxfords, strap, opera and step-in pumps, one-eyelet ties and sandals. They range in price from $8.95 to $14.95.

The white buckskin "Paliso Last" sketched is $12.95. Second floor.

R. H. STEARNS CO.

OVERLAND CIGARS



Great Western CHAMPAGNE

For making Champagne cup Great Western is a favorite with connoisseurs

S. S. PIERCE CO.

1885 GOLDEN JUBILEE SEASON 1935

Programme 8 WEDNESDAY, MAY 15, 1935 *No. 4*

PROGRAMME

HUNGARIAN MARCH, "Rakoczy" Berlioz
OVERTURE to "The Merry Wives of Windsor" Nicolai
THE JEWELS OF THE MADONNA, Intermezzo, Act III . . . Wolf-Ferrari
BALLET SUITE from "Faust" Gounod
Waltz—Dance of Phryné—Bacchanale

INVITATION TO THE DANCE Weber-Berlioz
KAMMENOI OSTROW Rubinstein
OUVERTURE SOLENNELLE, "1812" Tchaikovsky

NAUGHTY MARIETTA, Selection Herbert
WALTZ from "Sleeping Beauty" Tchaikovsky
SAILORS' DANCE from "The Red Poppy" Glière

Wheaton College has taken a section of the floor

FEATURING GERSHWIN'S "RHAPSODY IN BLUE" (JESÚS MARÍA SANROMÁ, Soloist) Thursday, May 16
SCHUBERT-WAGNER PROGRAMME Sunday, May 19
HARVARD NIGHT: WITH THE HARVARD GLEE CLUB Monday, May 20
"AN EVENING IN PARIS" Tuesday, May 21

When you plan that evening of enjoyment at the "Pops"—remember to make it *doubly* enjoyable by including as "guest of honor"—



On Sale at The "Pops" and quality stores

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● JUST as handy as the telephone on your desk—this printing concern. The unusual flexibility of our organization and plant guided by long experience can cut hours, days, sometimes weeks from the normal time between order and delivery.

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We're Listening

GEO. H. ELLIS CO., 272 Congress Street, Boston, Mass.

Programme 9 **THURSDAY, MAY 16, 1935** *No. 4*

To Benefit the Elizabeth Peabody House

PROGRAMME

MILITARY POLONAISE Chopin-Glazounov
OVERTURE to "The Flying Dutchman" Wagner
SCHERZO from the Octet Mendelssohn
MADAME BUTTERFLY, Fantasia Puccini

LA VALSE Ravel
THE CID, Ballet Suite Massenet

MOVING PICTURE—"The Launching of the Queen Mary"*
(With organ accompaniment. Prelude and postlude by the Boston Caledonian Club Bagpipe Band)

RHAPSODY IN BLUE Gershwin
Soloist: JESÚS MARÍA SANROMÁ

ARTIST'S LIFE, Waltzes Strauss
POMP AND CIRCUMSTANCE, March Elgar

The **Elizabeth Peabody House** has taken the floor

STEINWAY PIANO

*By courtesy of the Cunard-White Star Line, Ltd.

SCHUBERT-WAGNER PROGRAMME Sunday, May 19
HARVARD NIGHT, WITH THE HARVARD GLEE CLUB . . . Monday, May 20
"AN EVENING IN PARIS" Tuesday, May 21

TEL. WRENTHAM 104

ROUTE 1-A

WEBER DUCK INN

BERT LOWE'S DANCE ORCHESTRA

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FAMOUS FOR ROAST DUCK DINNERS
CHICKEN — LOBSTER AND STEAK

Guard Against Theft And Damage to Your Auto

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41 WESTLAND AVENUE **One Minute from Symphony Hall**


All honor to you Pops, who
have so successfully attained
your Golden Jubilee. Jays

JORDAN MARSH COMPANY

To announce The Opening of Our New Bridal Shop . . .

We've enlarged our quarters on the Second Floor, Main Store, and we're better prepared than ever to plan, advise, select and shop for your trousseau and all the odd and sundry incidentals that perplex the bride-to-be. And speaking of trousseaux, we've just unpacked some very charming new wedding dresses, ranging from $16.75 to $165 in price.

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IMPORTED WINES



CLARETS

	Bot.	½ Bot.
1. Bordeaux Superieur Rouge de Luze	1.75	1.00
3. Medoc Superieur 1929 de Luze or B & G	2.00	1.25
5. Chateau Pontet Canet B & G	2.50	1.50
7. St. Julien B & G	2.25	1.25

RHINE WINES

9. Zeltinger (Moselle) D. Leiden	2.00	1.25
11. Niersteiner D. Leiden	2.00	1.25
13. Rudesheimer D. Leiden	2.75	1.50
15. Liebfraumilch 1929 Langenbach	3.00	1.75

ALSATIAN

17. Gewurztraminer	2.00	1.25

ITALIAN

19. Melini Chianti 1931	2.00	1.25
21. Mirafiore Chianti 1931	2.00	1.25
23. Mirafiore Borolo 1931	2.00	1.25
25. Mirafiore Passito di Moscato	2.00	

SAUTERNES

	Bot.	½ Bot.
27. Bordeaux Superieur Blanc de Luze	1.75	1.00
29. Graves Superieur 1929 de Luze	2.00	1.00
31. Barsac 1929 de Luze	2.50	1.50

SANDEMAN'S WINES

Imp. by Canada Dry Ginger Ale Co.

	Bot.	Glass
35. 3 Star Pale Dry Sherry	2.00	.25
37. Brown Bang Sherry	3.25	.35
39. 3 Star Tawny Port	2.25	.25
41. Partner's Port	3.25	.35
43. V. C. O. White Port	3.00	.35

S. S. PIERCE CO. Importation

45. Oloroso Sherry Duff Gordon	3.50	.35
47. Ruddy Port, Cockburn Smithes	1.75	.25

BURGUNDY

	Bot.	½ Bot.
49. Fleurie 1929 Red Louis Latour	2.00	1.25
51. Pommard Red Louis Latour	2.50	1.50
53. Chablis White Louis Latour	2.50	1.50
55. Grand Pouilly Louis Latour White 1926	2.50	1.50

CHAMPAGNES AND SPARKLING WINES

30. Bollinger, Brut 1926	6.50	
40. Veuve Clicquot Yellow Label	6.75	3.75
50. G. H. Mumm's Extra Dry 1928	6.75	
60. Great Western (Domestic)	4.00	2.25
70. Cinzano Asti Spumanti Italiani	4.00	
80. Cinzano, Brut	4.50	
90. Sparkling Vouvray Monopole 1926	5.00	
110. Mirafiore Asti Spumanti 1929	4.00	
120. Mirafiore Lacrima Christi 1929	5.00	

CALIFORNIA WINES

S. S. Pierce Co.

2. Gold Coast Sauterne	1.00	.60
4. Gold Coast Claret	1.00	.60
6. Gold Coast Burgundy	1.00	.60
8. Gold Coast Sherry	1.25	
10. Gold Coast Port	1.25	
12. Gold Coast Muscatel	1.25	
14. Cresta Blanca Margaux	1.25	.75

P. Pastene Brand

16. Sauterne	1.00	.60
18. Claret	1.00	.60
20. Burgundy	1.00	.60
22. Sherry	1.25	.75
24. Port	1.25	.75
26. Muscatel	1.25	.75

Please order wine by number and indicate whether you wish "Bot." or "½ Bot."

First choice for purity, quality and distinction

"CANADA DRY"

The Champagne of Ginger Ales

. . . . *and* CANADA DRY'S SPARKLING WATER



TO EAT



SANDWICHES

(White or Rye Bread)

Liverwurst	.20	Ham	.20
Swiss Cheese	.20	Whole Wheat and Cream Cheese	.20
Nut, Raisin and Fig	.25	Swiss Cheese sliced, per plate	.20

CAKES AND APPETIZERS

Pretzels	.10	Brownies	.10	Macaroons	.15
Cheese Wafers	.10	Spice Cake	.15	Fudge Cake	.10

ICE CREAM

Vanilla	.20	Chocolate	.20	Strawberry	.20
Cherry Sundae	.20	Coffee	.20	Pineapple Sundae	.20

Brandied Nesselrode Sundae 25



TO DRINK



BEER AND ALE

Pickwick Ale	.20
Croft Ale	.20
Bass Ale Imported	.50
Haffenreffer Lager	.20
Budweiser	.25
POP PUNCH (non-alcoholic)	.25
CLARET PUNCH	.35

FRESH FRUIT DRINKS

Lemonade	.20
Soda Lemonade	.25
Claret Lemonade	.30
Epicure Grape Juice	.15

GINGER ALE

Canada Dry Pale (6 oz.)	.15
Canada Dry Pale (12 oz.)	.25
C & K Golden	.15
C & K Pale	.20

MINERAL WATERS

Canada Dry Sparkling Water	.15
C & K Siphons Carbonic	.25

COFFEE AND TEA

Hot Coffee, Individual Pots	.20
Hot Tea, Individual Pots	.20
Iced Coffee or Tea	.20

POP PUNCH served in pitchers	$1.00
CLARET PUNCH served in pitchers	$1.25
Fresh Fruit Lemonade, in pitchers	$1.00

REFRESHMENTS SERVED IN THE FIRST BALCONY FOYER AND ALSO AT THE END OF THE CORRIDOR, FIRST BALCONY LEFT

Call For

PICKWICK ALE

Call For

Haffenreffer

LAGER



TO NIBBLE



HENRY WENZ CHOCOLATES

Assorted Fancy, 1 lb.	1.25	Peach Stones, ¼ lb.	.35
Assorted Chocolates, Wenz, 1 lb.	1.00	Praline Cafe, ¼ lb.	.35
Assorted Chocolates, Wenz, ½ lb.	.50	Cartridges, ¼ lb.	.25
Assorted Chocolates, Wenz, ¼ lb.	.25	Pastilles, ¼ lb.	.25
Educator Peppermints, ½ lb.	.50	Lady Fingers, ¼ lb.	.25
Peppermint Patties, ½ lb.	.50	Chocolate Morsels, 3 oz.	.15
Fancy Peppermints, ½ lb.	.50	Assorted Specialties	.25
Thin Peppermints, ¼ lb.	.25	Tabletas	.25

SALTED NUTS

½ lb. Assorted	.50	¼ lb. Pecans	.30
¼ lb. Assorted	.25	¼ lb. Cashews	.25
¼ lb. Almonds	.30	7 oz. Peanuts	.20



TO SMOKE



From S. S. Pierce Co.

**Overland Panetelas	12c. 3 for .35	*Punch Perfeccionados	.25
**Overland Perfectos	15c. 2 for .25	*Partagas Belvedere	.25
**Armas del Casa Bankers	15c. 2 for .25	*Belinda Belvedere	.25
*El Blason Belvedere	.20	*Romeo & Juliet Perfectos	.25

INTERNATIONAL CIGAR BRANDS

‡La Corona Belvedere	.15	‡La Carolina Perfectos	3 for .50
‡La Corona Perfectos	3 for .50	‡Bock Panetelas	.10

**Domestic *Imported ‡Clear Havana

CIGARETTES

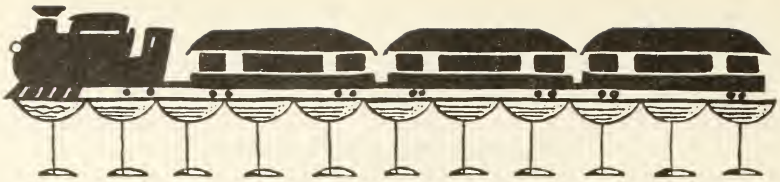
Virginia Blends, S. S. Pierce	.20	Benson & Hedges, Virginia Rounds	.20
Melachrino, Plain or Cork Tip	.20	Marlboro or Fatimas	.20
Philip Morris, Cork Tip	.25	Old Gold or Camels	.15
Pall Mall, Cork Tip	.25	Chesterfields or Lucky Strikes	.15
Egyptian Dieties, Plain or Cork Tip	.25	Philip Morris, English Blend	.15

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Brewed in the Old Tradition





Before or after The Pops, take the Blue Train route! Taste the piquant bouquet of old wines and new songs in Boston's unique cocktail salon. Roll along with Belle Livingstone, Brigadier of the Bon Mot and her coterie of fun-makers. No dancing—no cover charge—no minimum—*Mais les chansons ne sont pas froides, comme on dit, ne sont pas froides.*

THE BLUE TRAIN

COME ABOARD
4 P.M. TO 1 A.M.

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Lobster Claw

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Double $2.50 and $3.00

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Choice Wines and Liquors
Cafeteria Service also Available
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FOR "POP" TICKETS, TELEPHONE COMMONWEALTH 1492

FRIDAY, MAY 17, 1935

Programme 10

PROGRAMME

MARCHE MILITAIRE Schubert
ACADEMIC FESTIVAL OVERTURE Brahms
THE MIKADO, Selection Sullivan

ORPHEAN CLUB OF LASELL JUNIOR COLLEGE — GEORGE SAWYER DUNHAM, Conductor

Now is the Month of Maying Templeton Strong
May Day Carol English Folk Song, arranged by Deems Taylor
Wake thee now, dearest
Czecho-Slovakian Folk Song, arranged by Deems Taylor

THE TWO PIGEONS, Ballet Suite (after La Fontaine) Messager
Entrance of the Gypsies—Scene and Dance of the
Two Pigeons—Divertissement—Hungarian Dance
OVERTURE to "William Tell" Rossini

ORPHEAN CLUB (with orchestra)

Easter Hymn from Cavalleria Rusticana Mascagni
(Arranged for women's voices by George S. Dunham)

ROSES OF THE SOUTH, Waltzes Strauss
ON THE TRAIL from the "Grand Canyon Suite" Grofé
FOX TROT, "The Continental" from "The Gay Divorcee" Conrad

SATURDAY, MAY 18, 1935

Programme 11

PROGRAMME

PROCESSION OF BACCHUS from "Sylvia" Delibes
POET AND PEASANT, Overture Suppé
INTERMEZZO from "Goyescas" Granados
IL TROVATORE, Fantasia Verdi

SCHEHERAZADE, Finale Rimsky-Korsakov
Festival at Baghdad. The Sea. The Ship goes to
Pieces against a Rock surmounted by a Bronze Warrior.
Conclusion.
LARGO Handel
(Solo violin, harp, organ and strings)
SECOND HUNGARIAN RHAPSODY Liszt
ROBERTA, Selection Kern
JEALOUSY, Gypsy Tango Gade
STARS AND STRIPES FOREVER, March Sousa

SUNDAY, MAY 19, 1935

Programme 12

SCHUBERT-WAGNER PROGRAMME

HUNGARIAN MARCH Schubert-Liszt
AVE MARIA Schubert-Wilhelmj
SYMPHONY IN B MINOR, "Unfinished" Schubert
I. Allegro moderato
II. Andante con moto

OVERTURE to "Rienzi" Wagner
PRELUDE to "Lohengrin" Wagner
OVERTURE to "Tannhäuser" Wagner

PARSIFAL, Holy Grail Scene Wagner
SONG TO THE EVENING STAR, "Tannhäuser" Wagner
Trombone solo: JACOB RAICHMAN
PRELUDE to "The Mastersingers of Nuremburg" Wagner

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THE

POPS PROGRAMME

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Advertising Manager
Symphony Hall

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OCTOBER 11—May 2

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24 SATURDAY EVENING CONCERTS
6 MONDAY EVENING CONCERTS
6 TUESDAY AFTERNOON CONCERTS

BY

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Applications are now being received for each of the four series. Subscription prices range from $6 to $100.

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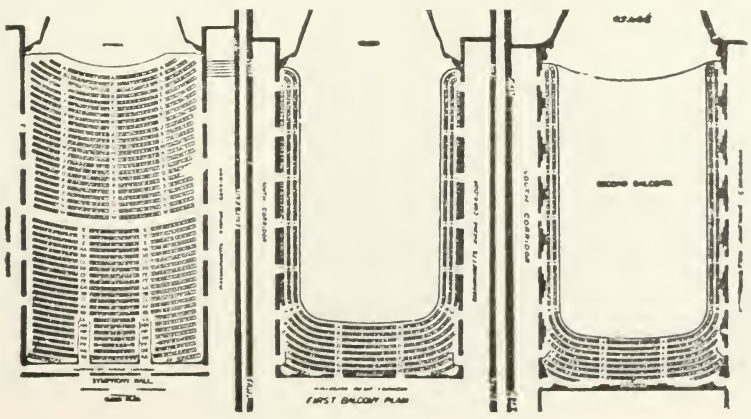
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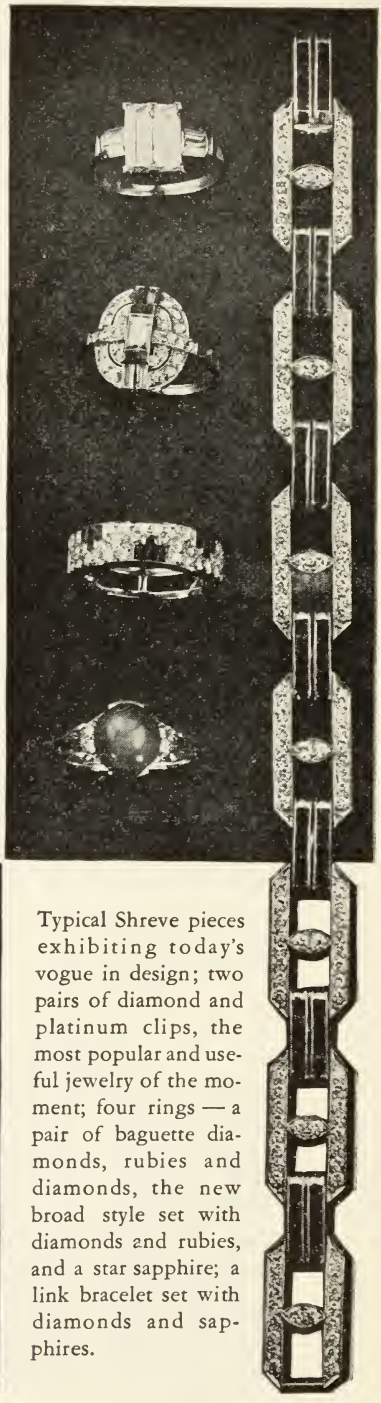
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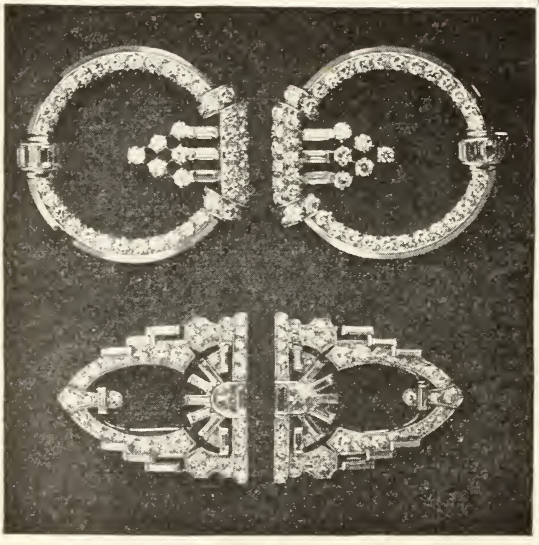
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THE SYMPHONY HALL POPS



GOLDEN JUBILEE

FIFTIETH SEASON, 1935

ORCHESTRA OF SYMPHONY PLAYERS

ARTHUR FIEDLER, Conductor

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is ready for smart water nymphs
If you're interested in distinctive surf and sand fashions, you're invited to become a member of Stearns' Beach Club. Exclusive water frocks, swim suits, shorts, robes, caps, beach hats and halters await you on the sixth floor.
R. H. STEARNS
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For making Champagne cup Great Western is a favorite with connoisseurs

S. S. PIERCE CO.

Programme 10 FRIDAY, MAY 17, 1935 *No. 5*

PROGRAMME

MARCHE MILITAIRE Schubert
ACADEMIC FESTIVAL OVERTURE Brahms
THE MIKADO, Selection Sullivan

ORPHEAN CLUB OF LASELL JUNIOR COLLEGE GEORGE SAWYER DUNHAM, Conductor
HAROLD SCHWAB, Accompanist

Now is the Month of Maying Templeton Strong
May Day Carol English Folk Song, arranged by Deems Taylor
Wake thee now, dearest
Czecho-Slovakian Folk Song, arranged by Deems Taylor

THE TWO PIGEONS, Ballet Suite (after La Fontaine) Messager
Entrance of the Gypsies—Scene and Dance of the Two Pigeons—Divertissement—Hungarian Dance

OVERTURE to "William Tell" Rossini

ORPHEAN CLUB (with orchestra)
Easter Hymn from Cavalleria Rusticana Mascagni
(Arranged for women's voices by George S. Dunham)

ROSES OF THE SOUTH, Waltzes Strauss
ON THE TRAIL from the "Grand Canyon Suite" Grofé
FOX TROT, "The Continental" from "The Gay Divorcee" Conrad

Lasell Junior College has taken a section of the floor

STEINWAY PIANO

MAINE NIGHT Saturday, May 18
SCHUBERT-WAGNER PROGRAMME Sunday, May 19
HARVARD NIGHT (FEATURING HARVARD GLEE CLUB) . . . Monday, May 20
"MAY IN PARIS" Tuesday, May 21
SOLOIST—JESÚS MARÍA SANROMÁ (in Saint-Saëns' Piano Concerto in G minor) . Sunday, May 26
POPS JUBILEE REVUE (See Page 13) Monday, May 27



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plan that evening of enjoyment at the "Pops"—remember to make it *doubly* enjoyable by including as "guest of honor"—



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Programme 11 **SATURDAY, MAY 18, 1935** *No. 5*

MAINE NIGHT

(Sponsored by the Massachusetts-Maine Sons and Daughters)

PROGRAMME

PROCESSION OF BACCHUS from "Sylvia" Delibes
POET AND PEASANT, Overture Suppé
INTERMEZZO from "Goyescas" Granados
IL TROVATORE, Fantasia Verdi

SCHEHERAZADE, Finale Rimsky-Korsakov
Festival at Baghdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

LARGO Handel
(Solo violin, harp, organ and strings)
SECOND HUNGARIAN RHAPSODY Liszt
ROBERTA, Selection Kern
JEALOUSY, Gypsy Tango Gade
STARS AND STRIPES FOREVER, March Sousa

A group from **Turners Falls High School** have taken a section of the floor

SCHUBERT-WAGNER PROGRAMME	Sunday, May 19
HARVARD NIGHT (FEATURING HARVARD GLEE CLUB)	Monday, May 20
"MAY IN PARIS"	Tuesday, May 21
SOLOIST—JESÚS MARÍA SANROMÁ (in Saint-Saëns' Piano Concerto in G minor)	Sunday, May 26
POPS JUBILEE REVUE (See Page 13)	Monday, May 27

TEL. WRENTHAM 104

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BERT LOWE'S DANCE ORCHESTRA

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THE BRIDAL SHOP — SECOND FLOOR MAIN STORE



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CLARETS

	Bot.	½ Bot.
1. Bordeaux Superieur Rouge de Luze	1.75	1.00
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5. Chateau Pontet Canet B & G	2.50	1.50
7. St. Julien B & G	2.25	1.25

RHINE WINES

9. Zeltinger (Moselle) D. Leiden	2.00	1.25
11. Niersteiner D. Leiden	2.00	1.25
13. Rudesheimer D. Leiden	2.75	1.50
15. Liebfraumilch 1929 Langenbach	3.00	1.75

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17. Gewurztraminer	2.00	1.25

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19. Melini Chianti 1931	2.00	1.25
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25. Mirafiore Passito di Moscato	2.00	

SAUTERNES

	Bot.	½ Bot.
27. Bordeaux Superieur Blanc de Luze	1.75	1.00
29. Graves Superieur 1929 de Luze	2.00	1.00
31. Barsac 1929 de Luze	2.50	1.50

SANDEMAN'S WINES

	Bot.	Glass
35. 3 Star Pale Dry Sherry	2.00	.25
37. Brown Bang Sherry	3.25	.35
39. 3 Star Tawny Port	2.25	.25
41. Partner's Port	3.25	.35
43. V. C. O. White Port	3.00	.35

S. S. PIERCE CO. Importation

45. Oloroso Sherry Duff Gordon	3.50	.35
47. Ruddy Port, Cockburn Smithes	1.75	.25

BURGUNDY

	Bot.	½ Bot.
49. Fleurie 1929 Red Louis Latour	2.00	1.25
51. Pommard Red Louis Latour	2.50	1.50
53. Chablis White Louis Latour	2.50	1.50
55. Grand Pouilly Louis Latour White 1926	2.50	1.50

CHAMPAGNES AND SPARKLING WINES

30. Bollinger, Brut 1926	6.50	
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50. G. H. Mumm's Extra Dry 1928	6.75	
60. Great Western (Domestic)	4.00	2.25
70. Cinzano Asti Spumanti Italiani	4.00	
80. Cinzano, Brut	4.50	
90. Sparkling Vouvray Monopole 1926	5.00	
110. Mirafiore Asti Spumanti 1929	4.00	
120. Mirafiore Lacrima Christi 1929	5.00	

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2. Gold Coast Sauterne	1.00	.60
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10. Gold Coast Port	1.25	
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16. Pastene Sauterne	1.00	.60
18. Claret	1.00	.60
20. Burgundy	1.00	.60
22. Sherry	1.25	.75
24. Port	1.25	.75
26. Muscatel	1.25	.75

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The Champagne of Ginger Ales

. . . . *and* CANADA DRY'S SPARKLING WATER



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SANDWICHES

(White or Rye Bread)

Liverwurst	.20	Ham	.20
Swiss Cheese	.20	Whole Wheat and Cream Cheese	.20
Nut, Raisin and Fig	.25	Swiss Cheese sliced, per plate	.20

CAKES AND APPETIZERS

Pretzels	.10	Brownies	.10	Macaroons	.15
Cheese Wafers	.10	Spice Cake	.15	Fudge Cake	.10

ICE CREAM

Vanilla	.20	Chocolate	.20	Strawberry	.20
Cherry Sundae	.20	Coffee	.20	Pineapple Sundae	.20

Brandied Nesselrode Sundae 25



TO DRINK



BEER AND ALE

Pickwick Ale	.20
Croft Ale	.20
Bass Ale Imported	.50
Haffenreffer Lager	.20
Budweiser	.25
POP PUNCH (non-alcoholic)	.25
CLARET PUNCH	.35

FRESH FRUIT DRINKS

Lemonade	.20
Soda Lemonade	.25
Claret Lemonade	.30
Epicure Grape Juice	.15

GINGER ALE

Canada Dry Pale (6 oz.)	.15
Canada Dry Pale (12 oz.)	.25
C & K Golden	.15
C & K Pale	.20

MINERAL WATERS

Canada Dry Sparkling Water	.15
C & K Siphons Carbonic	.25

COFFEE AND TEA

Hot Coffee, Individual Pots	.20
Hot Tea, Individual Pots	.20
Iced Coffee or Tea	.20

POP PUNCH served in pitchers	$1.00
CLARET PUNCH served in pitchers	$1.25
Fresh Fruit Lemonade, in pitchers	$1.00

REFRESHMENTS SERVED IN THE FIRST BALCONY FOYER AND ALSO AT THE END OF THE CORRIDOR, FIRST BALCONY LEFT

Call For

PICKWICK ALE

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Assorted Chocolates, Wenz, ½ lb.	.50	Cartridges, ¼ lb.	.25
Assorted Chocolates, Wenz, ¼ lb.	.25	Pastilles, ¼ lb.	.25
Educator Peppermints, ½ lb.	.50	Lady Fingers, ¼ lb.	.25
Peppermint Patties, ½ lb.	.50	Chocolate Morsels, 3 oz.	.15
Fancy Peppermints, ½ lb.	.50	Assorted Specialties	.25
Thin Peppermints, ¼ lb.	.25	Tabletas	.25

SALTED NUTS

½ lb. Assorted	.50	¼ lb. Pecans	.30
¼ lb. Assorted	.25	¼ lb. Cashews	.25
¼ lb. Almonds	.30	7 oz. Peanuts	.20



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From S. S. Pierce Co.

**Overland Panetelas	12c. 3 for .35	*Punch Perfeccionados	.25
**Overland Perfectos	15c. 2 for .25	*Partagas Belvedere	.25
**Armas del Casa Bankers	15c. 2 for .25	*Belinda Belvedere	.25
*El Blason Belvedere	.20	*Romeo & Juliet Perfectos	.25

INTERNATIONAL CIGAR BRANDS

‡La Corona Belvedere	.15	‡La Carolina Perfectos	3 for .50
‡La Corona Perfectos	3 for .50	‡Bock Panetelas	.10

**Domestic *Imported ‡Clear Havana

CIGARETTES

Virginia Blends, S. S. Pierce	.20	Benson & Hedges, Virginia Rounds	.20
Melachrino, Plain or Cork Tip	.20	Marlboro or Fatimas	.20
Philip Morris, Cork Tip	.25	Old Gold or Camels	.15
Pall Mall, Cork Tip	.25	Chesterfields or Lucky Strikes	.15
Egyptian Dieties, Plain or Cork Tip	.25	Philip Morris, English Blend	.15

ORDER

CROFT ALE

Brewed in the Old Tradition





Before or after The Pops, take the Blue Train route! Taste the piquant bouquet of old wines and new songs in Boston's unique cocktail salon. Roll along with Belle Livingstone, Brigadier of the Bon Mot and her coterie of fun-makers. No dancing—no cover charge—no minimum—*Mais les chansons ne sont pas froides, comme on dit, ne sont pas froides.*

THE BLUE TRAIN

COME ABOARD
4 P.M. TO 1 A.M.

HOTEL LENOX

Passenger Gate
712 Boylston St.



Lobster Claw

- Good food and a good time naturally go together. You'll have both at the Lobster Claw.
- Club luncheons arranged for bridge and special parties. Choice liquors served.

Telephone Cohasset 0777 for reservations

86 ft. over Cohasset Harbor

To reach the Lobster Claw follow Route 3-A south

DANCING. Music by ANDREW JACOBSON



HOOD'S FRENCH AMERICAN ICE CREAM

For those who appreciate superior quality, extra richness, and delicate flavors this finest type of ice cream has been created.

Served at the **"POPS"**



HOTEL MINERVA

214 HUNTINGTON AVE.
One block from Symphony Hall

Rates: Single $2.00 and $2.50
Double $2.50 and $3.00

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DELICIOUS DINNERS AT 75¢ AND $1.00; LUNCHEON 50¢
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Phone, *Kenmore* 6380

FOR "POP" TICKETS, TELEPHONE COMMONWEALTH 1492

SUNDAY, MAY 19, 1935

Programme 12

SCHUBERT–WAGNER PROGRAMME

HUNGARIAN MARCH Schubert-Liszt
AVE MARIA Schubert-Wilhelmj
SYMPHONY IN B MINOR, "Unfinished" Schubert
I. Allegro moderato
II. Andante con moto

OVERTURE to "Rienzi" Wagner
PRELUDE to "Lohengrin" Wagner
OVERTURE to "Tannhäuser" Wagner

PARSIFAL, Holy Grail Scene Wagner
SONG TO THE EVENING STAR, "Tannhäuser" Wagner
Trombone solo: JACOB RAICHMAN
PRELUDE to "The Mastersingers of Nuremburg" Wagner

MONDAY, MAY 20, 1935

Programme 13

HARVARD NIGHT
PROGRAMME

CORONATION MARCH from "The Prophet" Meyerbeer
OVERTURE to "Le Roi d'Ys" Lalo
DANCE OF THE SEVEN VEILS from "Salome" Strauss
HARVARD GLEE CLUB
(G. WALLACE WOODWORTH, Conductor)
Brennan on the Moor English Folk Song
Soloist: NIXON DE TARNOWSKY, '35
Three Love Songs, from Opus 65 Brahms
Nightingale, Thy Sweetest Song
A Tremor's in the Branches
From Yon Hills
Spanish Ladies English Folk Song
Soloist: J. L. BISHOP, '37
Accompanists: WILLIAM G. KIRBY, '35; EGBERT W. FISCHER, '36

ANDANTE from the First Piano Sonata Glazounov
Arranged by Prof. W. R. SPALDING, '87
CAPRICCIO ESPAGNOL Rimsky-Korsakov
Alborada—Variations—Alborada—Scene and Gypsy Song—
Fandango of the Asturias
HARVARD GLEE CLUB
(G. WALLACE WOODWORTH, Conductor)
Choruses from "Iolanthe" Sullivan

ANYTHING GOES, Selection Porter
GIRLS OF BADEN, Waltzes Komzak
UP THE STREET, March Morse

TUESDAY, MAY 21, 1935

Programme 14

PROGRAMME

MARCH, "Sambre et Meuse" Planquette
OVERTURE to "Orphée aux enfers" Offenbach
NOCTURNE: "Fêtes" Debussy
LA BOHÊME, Fantasia Puccini

CARNIVAL IN PARIS Svendsen
AIR, "Printemps qui commence," from "Samson et Délilah" . . . Saint-Saëns
GYPSY SONG from "Carmen" Bizet
Soloist: LOUISE BERNHARDT, Soprano
BOLERO Ravel

L'AMOUR DE L'APACHE Offenbach
ADOLPHE ROBICHEAU—GRACE GEROULD
(French-American Dancers)
ESTUDIANTINA, Waltzes Waldteufel
MARCHE HONGROISE Berlioz

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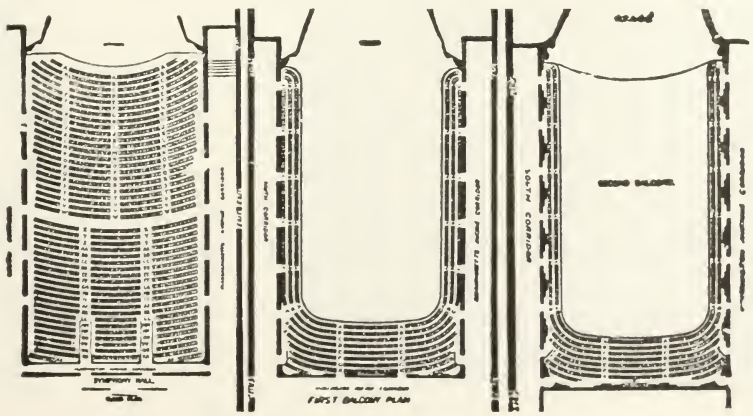
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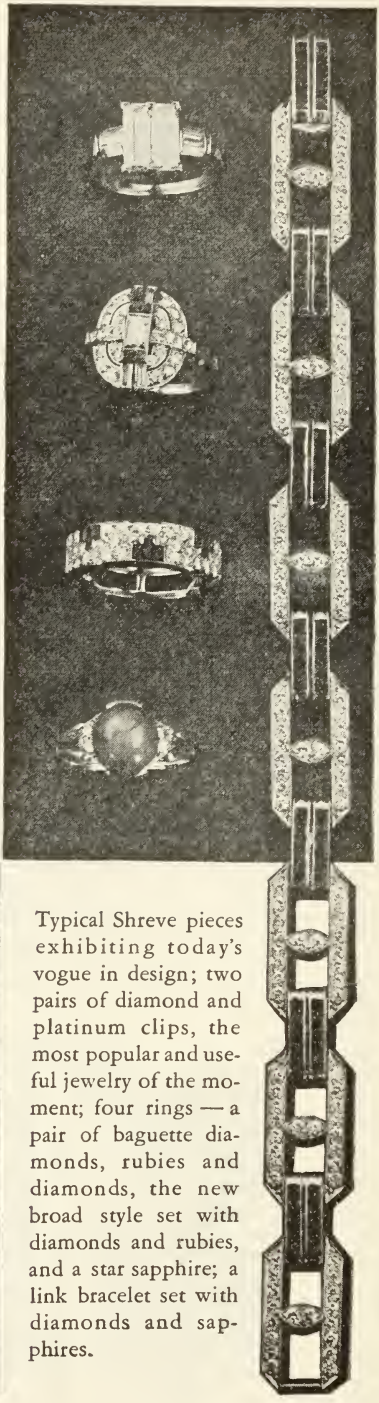
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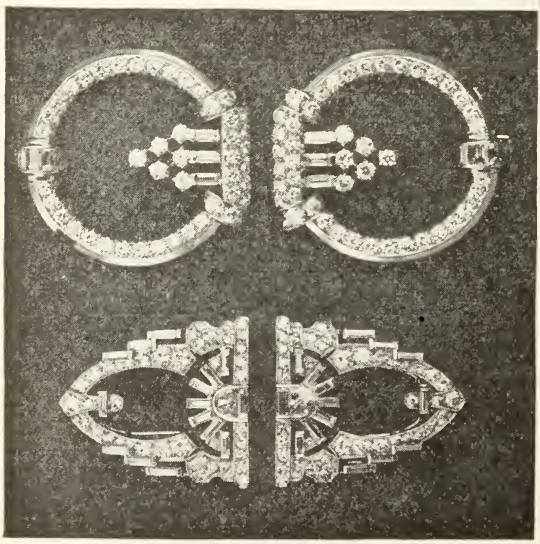
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ACKNOWLEDGMENTS

The Committee of the Peter Bent Brigham Hospital wishes to express sincere appreciation to Mr. Fiedler and his orchestra and to every member of the Management and Staff of Symphony Hall for their unequalled courtesy and co-operation.

Mrs. Donald McKay Frost and Mrs. John Homans, co-chairmen of the Decorating Committee, wish to thank Mr. Gardner Cox and Mr. Nathaniel Saltonstall of the architectural firm of Putnam and Cox, for their time and skill so generously given in designing and executing the effective decorations, and Mr. Roger Griswold for his generous help and loan of French costumes and Paris street lamps.

To Mlle. Bernhardt, Mlle. Gerould, and M. Robicheau, the Committee extend their appreciation and thanks for their generosity in giving their services for the benefit of the Social Service Department of the Peter Bent Brigham Hospital.

To M. Jean Jacques Haffner, Nelson Robinson, Jr., Professor of Architecture at Harvard College, appreciation and thanks are due for his drawing of the poster displayed for the Benefit of the Hospital.

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Programme 13 — *No. 6*

MONDAY, MAY 20, 1935
HARVARD NIGHT
PROGRAMME

CORONATION MARCH from "The Prophet" Meyerbeer
OVERTURE to "Le Roi d'Ys" Lalo
DANCE OF THE SEVEN VEILS from "Salome" Strauss

HARVARD GLEE CLUB
(G. WALLACE WOODWORTH, Conductor)

Brennan on the Moor English Folk Song
Soloist: NIXON DE TARNOWSKY, '35

Three Love Songs from Opus 65 Brahms
Nightingale, Thy Sweetest Song
A Tremor's in the Branches
From Yon Hills

Spanish Ladies English Folk Song
Soloist: J. L. BISHOP, '37

Accompanists: WILLIAM G. KIRBY, '35; EGBERT W. FISCHER, '36

ANDANTE from the First Piano Sonata Glazounov
Arranged by Prof. W. R. SPALDING, '87

CAPRICCIO ESPAGNOL Rimsky-Korsakov
Alborada—Variations—Alborada—Scene and Gypsy Song—
Fandango of the Asturias

HARVARD GLEE CLUB
(G. WALLACE WOODWORTH, Conductor)

Choruses from "Iolanthe" Sullivan
ANYTHING GOES, Selection Porter
GIRLS OF BADEN, Waltzes Komzak
UP THE STREET, March Morse

MASON AND HAMLIN PIANOFORTE

"MAY IN PARIS" Tuesday, May 21
SOLOIST—JESÚS MARÍA SANROMÁ (in Saint-Saëns' Piano Concerto in G minor) . Sunday, May 26
POPS JUBILEE REVUE (See Page 13) Monday, May 27



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Programme 14 — **TUESDAY, MAY 21, 1935** — *No. 6*

"MAY IN PARIS"

To Benefit the Peter Bent Brigham Hospital

PROGRAMME

MARCH, "Sambre et Meuse" Planquette
OVERTURE to "Orphée aux enfers" Offenbach
NOCTURNE: "Fêtes" Debussy
LA BOHÈME, Fantasia Puccini

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AIR, "Printemps qui commence," from "Samson et Délilah" . . . Saint-Saëns
GYPSY SONG from "Carmen" Bizet
Soloist: LOUISE BERNHARDT, Soprano

BOLERO Ravel

L'AMOUR DE L'APACHE Offenbach
ADOLPHE ROBICHEAU—GRACE GEROULD
(French-American Dancers)

ESTUDIANTINA, Waltzes Waldteufel
MARCHE HONGROISE Berlioz

SOLOIST—JESÚS MARÍA SANROMÁ (in Saint-Saëns' Piano Concerto in G minor) . Sunday, May 26
POPS JUBILEE REVUE (See Page 13) Monday, May 27

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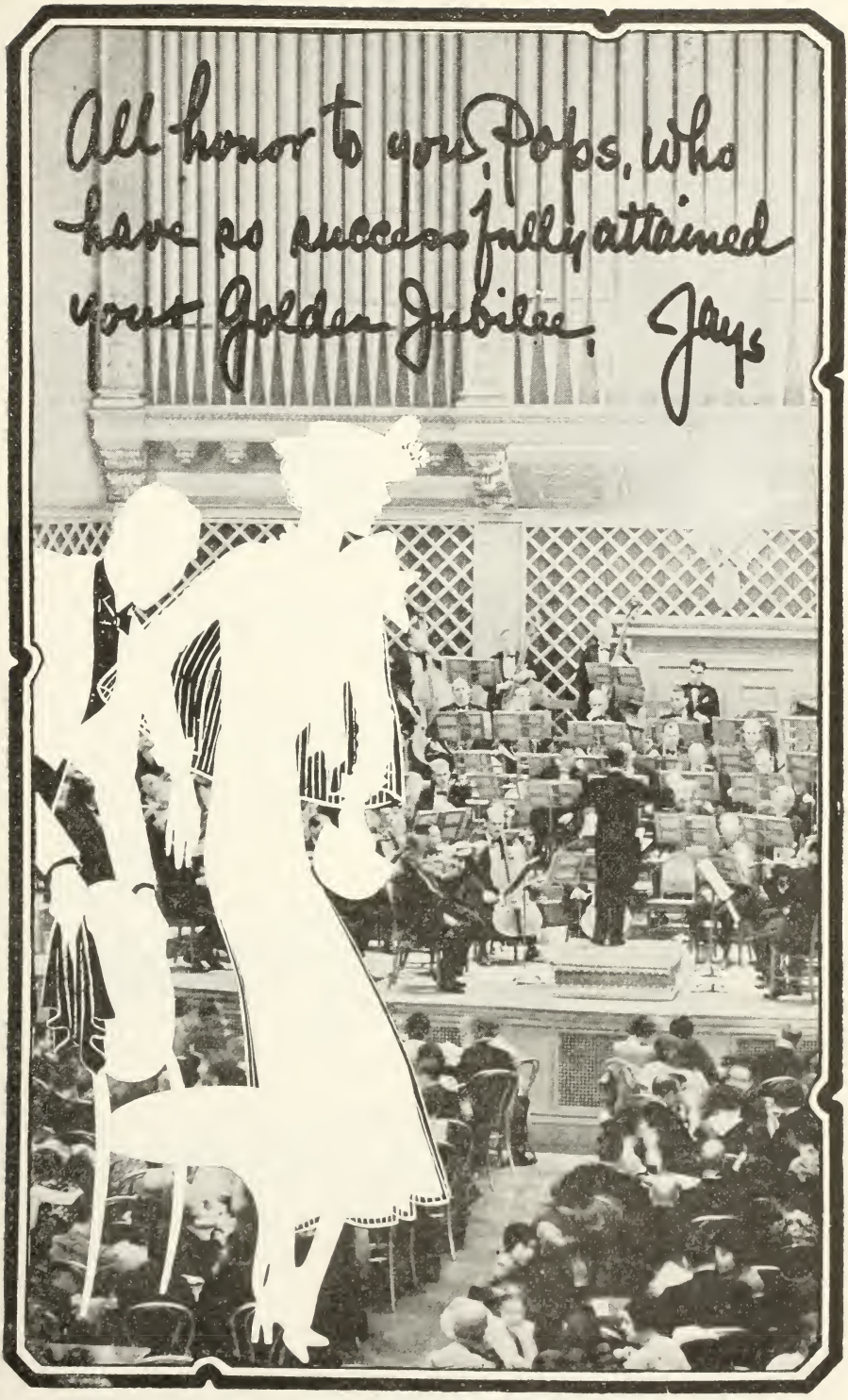
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17. Gewurztraminer	2.00	1.25

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Pretzels	.10	Brownies	.10	Macaroons	.15
Cheese Wafers	.10	Spice Cake	.15	Fudge Cake	.10

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Vanilla	.20	Chocolate	.20	Strawberry	.20
Cherry Sundae	.20	Coffee	.20	Pineapple Sundae	.20

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POP PUNCH (non-alcoholic)	.25
CLARET PUNCH	.35

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Peppermint Patties, ½ lb.	.50	Chocolate Morsels, 3 oz.	.15
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FOR "POP" TICKETS, TELEPHONE COMMONWEALTH 1492

WEDNESDAY, MAY 22, 1935

Programme 15

PROGRAMME

FAVORITE REGIMENT, March Ertl
OVERTURE to "Der Freischütz" Weber
FIFTH HUNGARIAN DANCE Brahms
PAGLIACCI, Fantasia Leoncavallo

SUITE from "A Midsummer Night's Dream" Mendelssohn
Scherzo—Nocturne—Wedding March
MEDITATION from "Thaïs" Massenet
Solo violin: JULIUS THEODOROWICZ
BALLET OF THE HOURS, from "La Gioconda" Ponchielli

MLLE. MODISTE, Selection Herbert
VOICES OF SPRING, Waltzes Strauss
ANCHORS AWEIGH Zimmerman

THURSDAY, MAY 23, 1935

Programme 16

PROGRAMME

ON THE MALL, March Goldman
OVERTURE to "Zampa" Herold
SIPAPU, Ritualistic Indian Dance Hadley
(Conducted by the composer)
CAVALLERIA RUSTICANA, Fantasia Mascagni

SUITE from "The Damnation of Faust" Berlioz
Minuet of the Will-o'-the-Wisps—Waltz of the Sylphs—Rakoczy March
LARGO from "Xerxes" Handel
Solo violin, harp, organ, and strings
SYLVIA, Ballet Suite Delibes
The Huntresses of Diana—Pizzicati—Procession of Bacchus

VICTOR HERBERT FAVORITES Sanford
ESPAÑA, Waltzes Waldteufel
ENTRANCE OF THE GLADIATORS Fucik

FRIDAY, MAY 24, 1935

Programme 17

PROGRAMME

POLONAISE in A major Chopin-Glazounov
OVERTURE to "Raymond" Thomas
AIR on the G string Bach
HENRY VIII, Ballet Suite German
Morris Dance—Shepherd's Dance—Torch Dance

THE ANIMALS' CARNIVAL (Grand Zoölogical Fantasia) . . . Saint-Saëns
Introduction and Royal March of the Lion
Cocks and Hens
Horses of Tartary (Fleet Animals)
Tortoises
The Elephant (Solo double-bass, MAX KUNZE)
Kangaroos
Personages with long ears
The cuckoo in the depth of the forest
Pianists
The Swan (Solo violoncello, J. LANGENDOEN)
Finale
Pianos: JESÚS MARÍA SANROMÁ—LEO LITWIN
ENTRANCE OF THE LITTLE FAUNS Pierné
OUVERTURE SOLENNELLE, "1812" Tchaikovsky

OF THEE I SING, Selection Gershwin
DEEP RIVER Arranged by Jacchia
PROCESSION OF THE SARDAR, from "Caucasian Sketches" . Ippolitov-Ivanov

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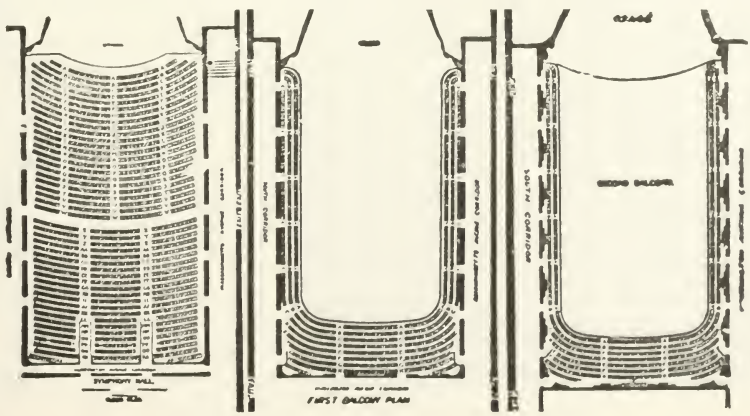
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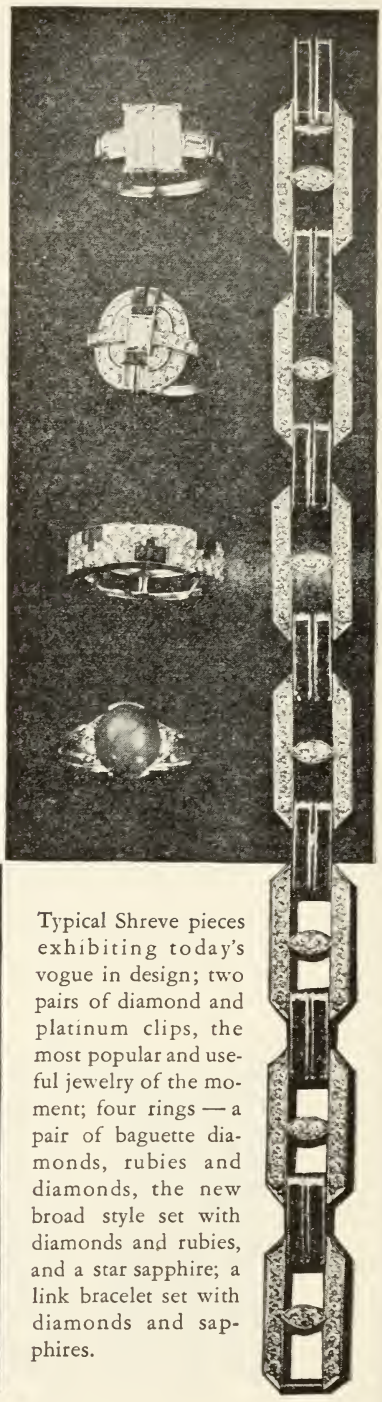
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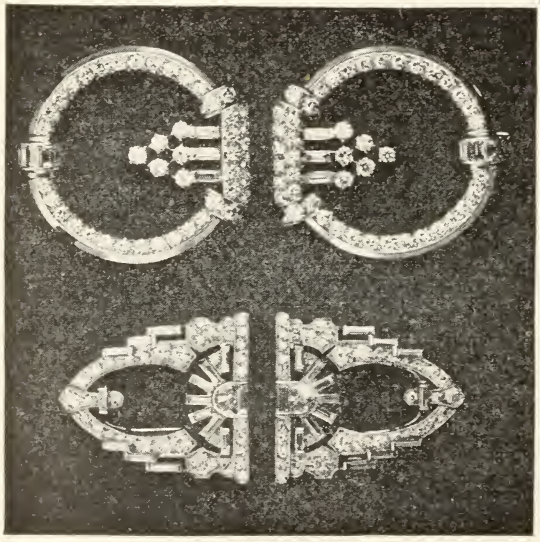
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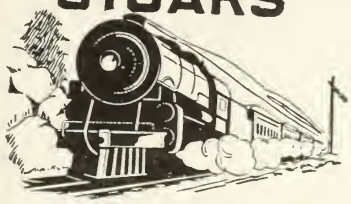
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Programme 15 WEDNESDAY, MAY 22, 1935 *No. 7*

PROGRAMME

FAVORITE REGIMENT, March Ertl
OVERTURE to "Der Freischütz" Weber
FIFTH HUNGARIAN DANCE Brahms
PAGLIACCI, Fantasia Leoncavallo

SUITE from "A Midsummer Night's Dream" Mendelssohn
Scherzo—Nocturne—Wedding March
MEDITATION from "Thaïs" Massenet
Solo violin: JULIUS THEODOROWICZ
BALLET OF THE HOURS, from "La Gioconda" Ponchielli

MLLE. MODISTE, Selection Herbert
VOICES OF SPRING, Waltzes Strauss
ANCHORS AWEIGH Zimmerman

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JESÚS MARÍA SANROMÁ, Soloist	Sunday, May 26
POPS JUBILEE REVUE (See Page 11)	Monday, May 27
HANS WIENER AND DANCE GROUP	Monday, May 27—Friday, May 31
TECH NIGHT	Saturday, June 1
WILLEM VALKENIER, French Horn Soloist	Sunday, June 2
REQUEST NIGHT (Pension Fund Concert) (See page 14)	Sunday, June 9



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Programme 16 THURSDAY, MAY 23, 1935 *No. 7*

BRYANT & STRATTON SCHOOL NIGHT

PROGRAMME

ON THE MALL, March Goldman

OVERTURE to "Zampa" Herold

SIPAPU, Ritualistic Indian Dance Hadley
(Conducted by the composer)

CAVALLERIA RUSTICANA, Fantasia Mascagni

SUITE from "The Damnation of Faust" Berlioz
Minuet of the Will-o'-the-Wisps—Waltz of the Sylphs—Rakoczy March

LARGO from "Xerxes" Handel
Solo violin, harp, organ, and strings

SYLVIA, Ballet Suite Delibes
The Huntresses of Diana—Pizzicati—Procession of Bacchus

VICTOR HERBERT FAVORITES Sanford

ESPAÑA, Waltzes Waldteufel

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JESÚS MARÍA SANROMÁ, Soloist Sunday, May 26
POPS JUBILEE REVUE (See Page 11) Monday, May 27
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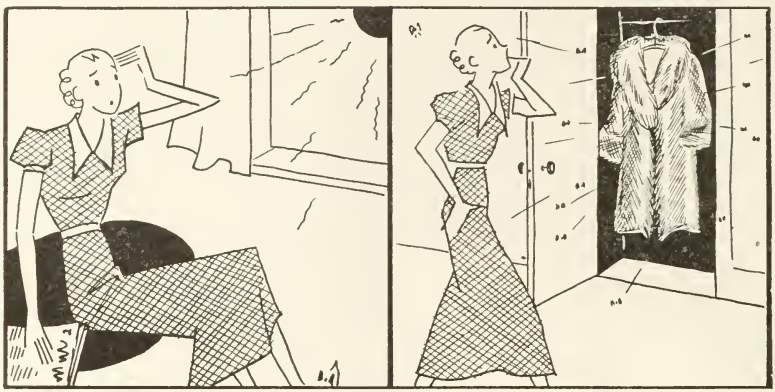
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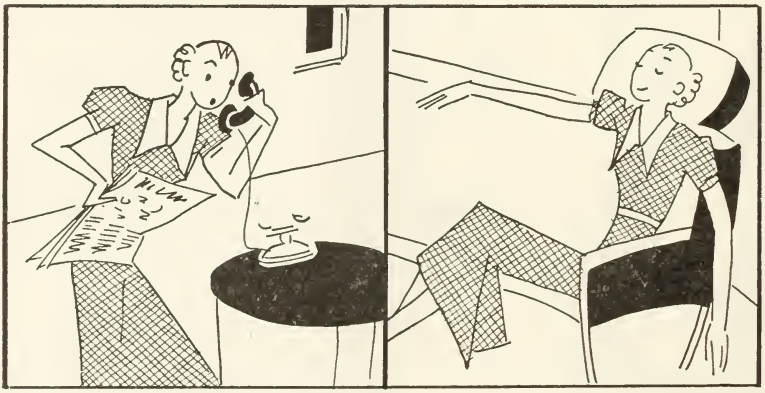

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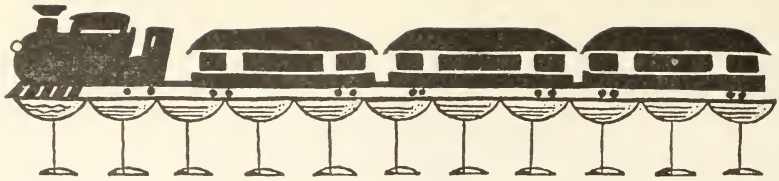
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Programme 17

FRIDAY, MAY 24, 1935

PROGRAMME

POLONAISE in A major Chopin-Glazounov
OVERTURE to "Raymond" Thomas
AIR on the G string Bach
HENRY VIII, Ballet Suite German
Morris Dance—Shepherd's Dance—Torch Dance

THE ANIMALS' CARNIVAL (Grand Zoölogical Fantasia) . . . Saint-Saëns
Introduction and Royal March of the Lion
Cocks and Hens
Horses of Tartary (Fleet Animals)
Tortoises
The Elephant (Solo double-bass, MAX KUNZE)
Kangaroos
Personages with long ears
The cuckoo in the depth of the forest
Pianists
The Swan (Solo violoncello, J. LANGENDOEN)
Finale
Pianos: JESÚS MARÍA SANROMÁ—LEO LITWIN

ENTRANCE OF THE LITTLE FAUNS Pierné
OUVERTURE SOLENNELLE, "1812" Tchaikovsky

OF THEE I SING, Selection Gershwin
DEEP RIVER Arranged by Jacchia
PROCESSION OF THE SARDAR, from "Caucasian Sketches" . Ippolitov-Ivanov

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MONDAY EVENING, MAY 27

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Pictured by the Hans Wiener Dancers

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TIMOTHEE ADAMOWSKI — CLEMENT LENOM
GUSTAV STRUBE — ARTHUR FIEDLER

SATURDAY, MAY 25, 1935

Programme 18

PROGRAMME

EL CAPITAN, March Sousa
OVERTURE to "Euryanthe" Weber
LIEBESTRAUM Liszt-Herbert
RIGOLETTO, Fantasia Verdi

L'ARLESIENNE, Suite No. 1 Bizet
Prelude—Minuet—Carillon
AVE MARIA Bach-Gounod
FIRST HUNGARIAN RHAPSODY Liszt

THE FORTUNE TELLER, Selection Herbert
WAVES OF THE DANUBE, Waltzes Ivanovici
CARIOCA Youmans

SUNDAY, MAY 26, 1935

Programme 19

PROGRAMME

MARCH from "Mlada" Moussorgsky
OVERTURE, "The Roman Carnival" Berlioz
LARGO from the "New World" Symphony Dvořák
POLONAISE from Suite No. 3 Tchaikovsky

CONCERTO FOR PIANOFORTE No. 2 in G minor Saint-Saëns
I. Andante sostenuto
II. Allegretto scherzando
III. Presto
Soloist: JESÚS MARÍA SANROMÁ

BOLERO Ravel

"TURKMENIA," Suite Schechter
I. Allegro giocoso II. Lento III. Allegro marciale
WALTZES from "Der Rosenkavalier" R. Strauss
BACCHANALE from "Samson and Delilah" Saint-Saëns

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FIFTIETH SEASON

THE POPS

ARTHUR FIEDLER, Conductor

Sunday Evening, June 9, 1935

(Last Sunday Concert of the Season)

REQUEST NIGHT

PENSION FUND CONCERT

The Gross Receipts for the benefit of the Boston Symphony Orchestra's Pension Fund

Tickets 50c., 75c., $1.00, $1.25, $1.50 (no tax)

BALLOT "REQUEST NIGHT" at the POPS

SUNDAY, JUNE 9

The following Pieces are my choice to appear on this Programme:

1

2

3

Name

Address

Mail this Vote to ARTHUR FIEDLER, Symphony Hall, or drop it in the box at the Massachusetts Avenue entrance

To be counted, all ballots should be received before Saturday, June 1

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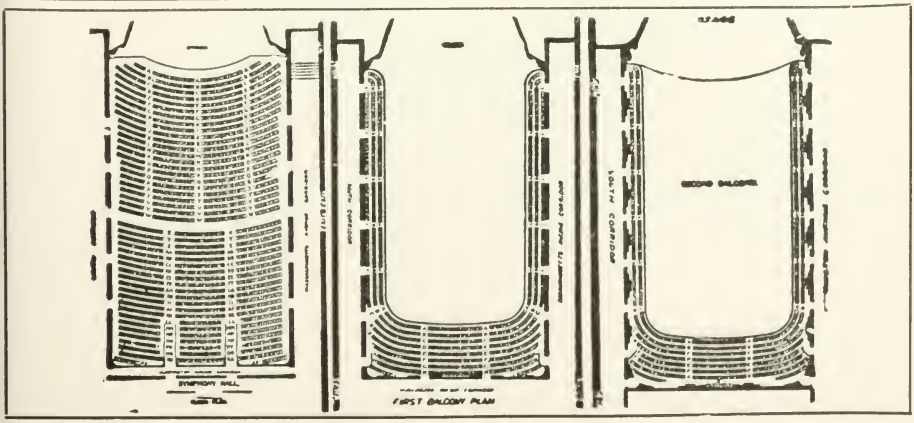
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Programme 17 *No. 8*

FRIDAY, MAY 24, 1935
ROXBURY LATIN SCHOOL NIGHT
PROGRAMME

POLONAISE in A major Chopin-Glazounov
OVERTURE to "Raymond" Thomas
AIR on the G string Bach
HENRY VIII, Ballet Suite German
Morris Dance—Shepherd's Dance—Torch Dance

THE ANIMALS' CARNIVAL (Grand Zoölogical Fantasia) . . . Saint-Saëns
Introduction and Royal March of the Lion
Cocks and Hens
Horses of Tartary (Fleet Animals)
Tortoises
The Elephant (Solo double-bass, MAX KUNZE)
Kangaroos
Personages with long ears
The cuckoo in the depth of the forest
Pianists
The Swan (Solo violoncello, J. LANGENDOEN)
Finale
Pianos: JESÚS MARÍA SANROMÁ—LEO LITWIN

ENTRANCE OF THE LITTLE FAUNS Pierné
OUVERTURE SOLENNELLE, "1812" Tchaikovsky

OF THEE I SING, Selection Gershwin
DEEP RIVER Arranged by Jacchia
PROCESSION OF THE SARDAR, from "Caucasian Sketches" . Ippolitov-Ivanov
STEINWAY PIANOS

JESÚS MARÍA SANROMÁ, Soloist	Sunday, May 26
POPS JUBILEE REVUE (See Page 13)	Monday, May 27
HANS WIENER AND DANCE GROUP	Monday, May 27—Friday, May 31
TECH NIGHT	Saturday, June 1
WILLEM VALKENIER, French Horn Soloist	Sunday, June 2
REQUEST NIGHT (Pension Fund Concert) (See page 14)	Sunday, June 9



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Programme 18 *No. 8*

SATURDAY, MAY 25, 1935

NORTHEASTERN UNIVERSITY NIGHT PROGRAMME

EL CAPITAN, March Sousa
OVERTURE to "Euryanthe" Weber
LIEBESTRAUM Liszt-Herbert
RIGOLETTO, Fantasia Verdi

L'ARLESIENNE, Suite No. 1 Bizet
Prelude—Minuet—Carillon

AVE MARIA Bach-Gounod
FIRST HUNGARIAN RHAPSODY Liszt

NORTHEASTERN SELECTIONS:
All Hail Northeastern Stand and Cheer Alma Mater
LAURENCE F. CLEVELAND, Organ

THE FORTUNE TELLER, Selection Herbert
WAVES OF THE DANUBE, Waltzes Ivanovici
CARIOCA Youmans

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JESÚS MARÍA SANROMÁ, Soloist	Sunday, May 26
POPS JUBILEE REVUE (See Page 13)	Monday, May 27
HANS WIENER AND DANCE GROUP	Monday, May 27—Friday, May 31
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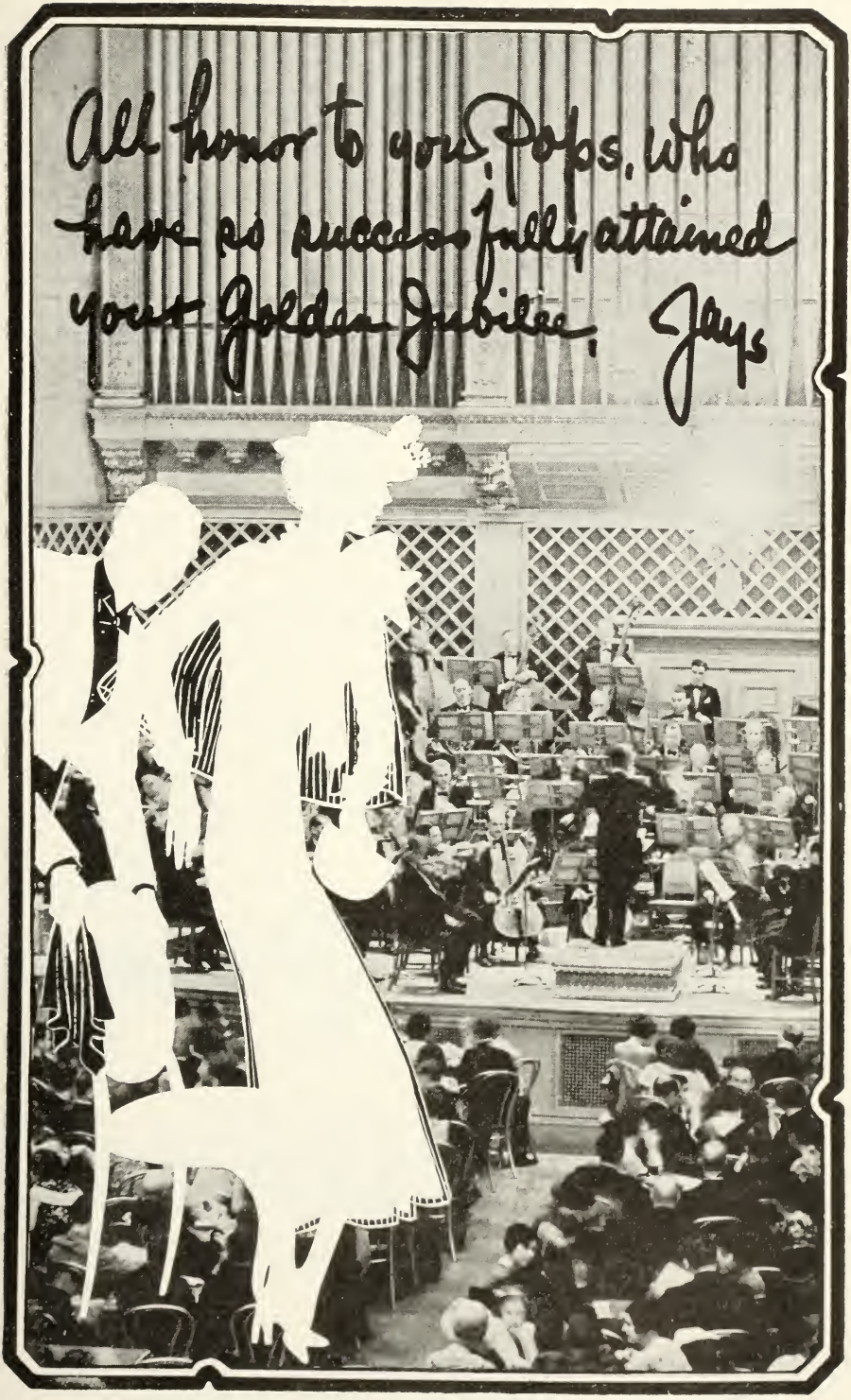
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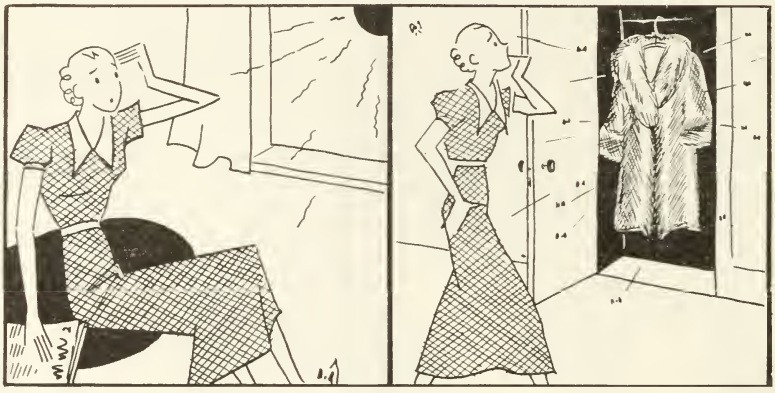
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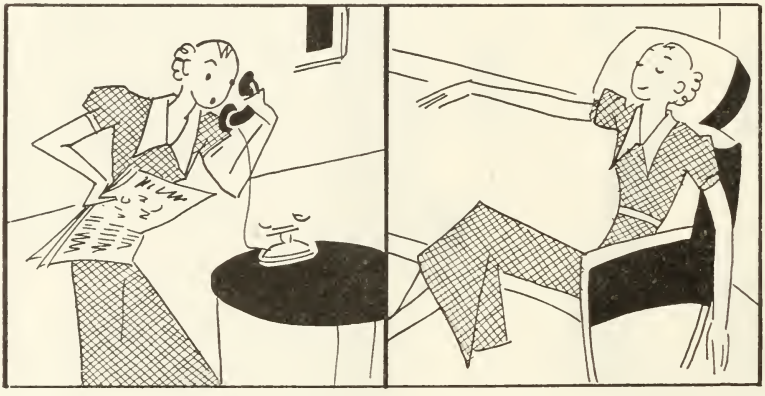

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7. St. Julien B & G	2.25	1.25

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15. Liebfraumilch 1929 Langenbach	3.00	1.75

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17. Gewurztraminer	2.00	1.25

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19. Melini Chianti 1931	2.00	1.25
21. Mirafiore Chianti 1931	2.00	1.25
23. Mirafiore Borolo 1931	2.00	1.25
25. Mirafiore Passito di Moscato	2.00	

SAUTERNES

	Bot.	½ Bot.
27. Bordeaux Superieur Blanc de Luze	1.75	1.00
29. Graves Superieur 1929 de Luze	2.00	1.00
31. Barsac 1929 de Luze	2.50	1.50

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S. S. Pierce Company Importations	Bot.	Glass
35. Duff Gordon Generoso Sherry	2.00	.25
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39. Duff Gordon Oloroso Sherry	3.50	.35
41. Cockburn Smithe Ruddy Port	1.75	.25
43. Cockburn Smithe Best Old Port	2.50	.30
45. Cockburn Smithe Delicate Old White Port	3.50	.35
47. Cossart Gordon Old Southside Madeira	2.25	.25

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49. Fleurie 1929 Red Louis Latour	2.00	1.25
51. Pommard Red Louis Latour	2.50	1.50
53. Chablis White Louis Latour	2.50	1.50
55. Grand Pouilly Louis Latour White 1926	2.50	1.50

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50. G. H. Mumm's Extra Dry 1928	6.75	
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70. Cinzano Asti Spumanti Italiani	4.00	
80. Cinzano, Brut	4.50	
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12. Gold Coast Muscatel	1.25	
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26. Muscatel	1.25	.75

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Pretzels	.10	Brownies	.10	Macaroons	.15
Cheese Wafers	.10	Spice Cake	.15	Fudge Cake	.10

ICE CREAM

Vanilla	.20	Chocolate	.20	Strawberry	.20
Cherry Sundae	.20	Coffee	.20	Pineapple Sundae	.20

Brandied Nesselrode Sundae 25



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POP PUNCH (non-alcoholic)	.25
CLARET PUNCH	.35

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Lemonade	.20
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Claret Lemonade	.30
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Canada Dry Pale (6 oz.)	.15
Canada Dry Pale (12 oz.)	.25
C & K Golden	.15
C & K Pale	.20

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Hot Coffee, Individual Pots	.20
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Educator Peppermints, ½ lb.	.50	Lady Fingers, ¼ lb.	.25
Peppermint Patties, ½ lb.	.50	Chocolate Morsels, 3 oz.	.15
Fancy Peppermints, ½ lb.	.50	Assorted Specialties	.25
Thin Peppermints, ¼ lb.	.25	Tabletas	.25

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¼ lb. Almonds	.30	7 oz. Peanuts	.20



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Programme 19

SUNDAY, MAY 26, 1935

PROGRAMME

MARCH from "Mlada" Moussorgsky
OVERTURE, "The Roman Carnival" Berlioz
LARGO from the "New World" Symphony Dvořák
POLONAISE from Suite No. 3 Tchaikovsky

CONCERTO FOR PIANOFORTE No. 2 in G minor Saint-Saëns
I. Andante sostenuto
II. Allegretto scherzando
III. Presto

Soloist: JESÚS MARÍA SANROMÁ

BOLERO Ravel

"TURKMENIA," Suite Schechter
I. Allegro giocoso II. Lento III. Allegro marciale
WALTZES from "Der Rosenkavalier" R. Strauss
BACCHANALE from "Samson and Delilah" Saint-Saëns

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MONDAY, MAY 27, 1935

Programme 20

POPS JUBILEE REVUE

PROGRAMME

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(Composed for the Pops, and dedicated to Arthur Fiedler—First performance)

*AN EVENING WITH BILSE. Humorous Potpourri Ernst Scherz
"Grand Quodlibet representing the programme of a Bilse concert in a condensed form"

*PIZZICATO POLKA Strauss

*OVERTURE, "William Tell" Rossini

OVERTURE to "Mignon" Thomas
(Guest conductor—TIMOTHÉE ADAMOWSKI†)

SYLVAN SUITE, Second Movement Strube
(Guest conductor—GUSTAV STRUBE†)

SAMSON AND DELILAH, Fantasia Saint-Saëns
(Guest conductor—CLÉMENT LENOM†)

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(HANS WIENER DANCERS with Orchestra)

FIRST DECADE, 1885–1895. *The immortal Strauss waltzes sweep around the world.*

WALTZES from "Thousand and One Nights" Johann Strauss

SECOND DECADE, 1895–1905. *Ragtime makes its bid for popularity.*

CAKEWALK, "At a Georgia Camp Meeting" Lee Terny

THIRD DECADE, 1905–1915. *Importation of South American rhythms.*

TANGO, "El Choclo" Villolodo

FOURTH DECADE, 1915–1925. *Dances of the Allied Nations.*

FRANCE, Minuet from "Ballet Suite" Rameau-Mottl

ENGLAND, Country Dance from "Nell Gwyn" Edward German

RUSSIA—Trepak, from "Nutcracker Suite" Tchaikovsky

IRELAND—Jig, "Irish Washerwoman" de Witt

ITALY—"Tarantella" Jacchia

AMERICA—March, "Over There" Cohan

FIFTH DECADE, 1925–1935. *Modern sophistication.*

"The Continental" Conrad

Pops Audiences of Five Decades (Students of Emerson College)

*These numbers were played at the first Pop concert, July 11, 1885.

TUESDAY, MAY 28, 1935

Programme 21

PROGRAMME

ENTRANCE OF THE BOYARDS Halvorsen

OVERTURE to "Oberon" Weber

THE FAIR DAY, from "An Irish Symphony" Harty

TWO HUNGARIAN DANCES Brahms
No. 5 in G minor No. 6 in D major

ON THE BEAUTIFUL BLUE DANUBE, Waltzes Strauss

ON THE TRAIL, from the suite, "Grand Canyon" Grofé

OVERTURE to "Tannhäuser" Wagner

PICTURES AT AN EXHIBITION Moussorgsky-Ravel
(HANS WIENER DANCERS with Orchestra)

REFRESHMENTS SERVED IN THE FIRST BALCONY FOYER

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POPS REVUE

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SYMPHONY HALL

FIFTIETH SEASON

THE POPS

ARTHUR FIEDLER, Conductor

Sunday Evening, June 9, 1935

(Last Sunday Concert of the Season)

REQUEST NIGHT

PENSION FUND CONCERT

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SUNDAY, JUNE 9

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Mail this Vote to ARTHUR FIEDLER, Symphony Hall, or drop it in the box at the Massachusetts Avenue entrance

To be counted, all ballots should be received before Saturday, June 1

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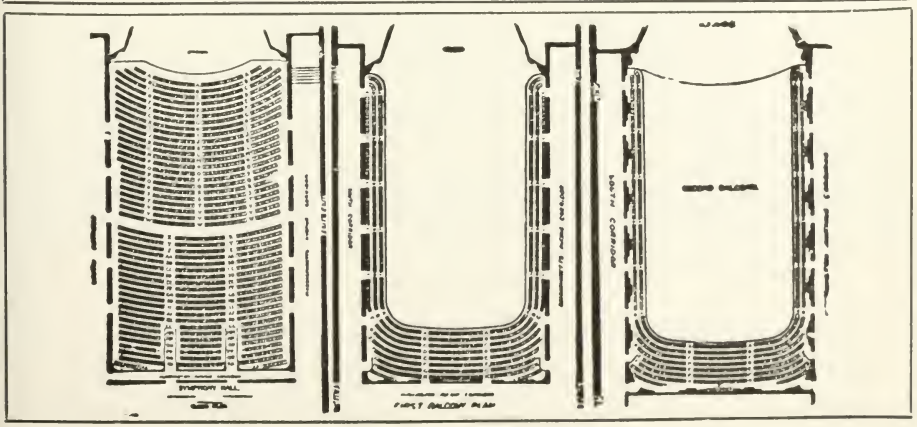
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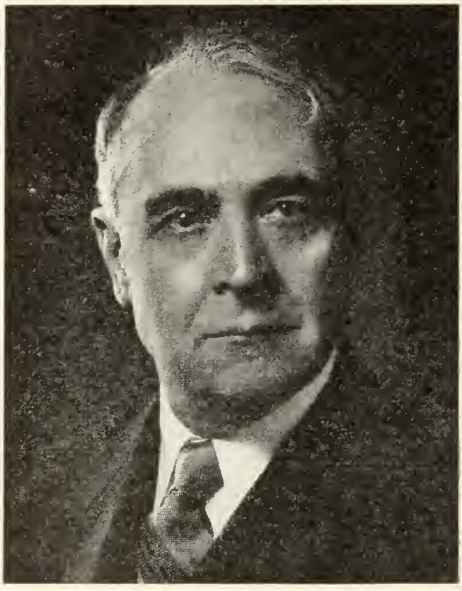
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SECOND DECADE, 1895–1905. *Ragtime makes its bid for popularity.*

Cakewalk, "At a Georgia Camp Meeting" Lee Terny
(Hans Wiener, Nina Dale, Brilhart)

THIRD DECADE, 1905–1915. *Importation of South American rhythms.*

Tango, "El Choclo" Villolodo
(Hans Wiener, Brilhart, Nina Dale, Edith Garrison, Elizabeth Halpern, Kay Pope, Jacques de Lys, Paul Sweeney)

FOURTH DECADE, 1915–1925. *Dances of the Allied Nations.*

France, Minuet from "Ballet Suite" Rameau-Mottl
(Alice Morrison, Kenneth Whelan)

England, Country Dance from "Nell Gwyn" Edward German
(Brilhart, Nanette Atchison, Sally Barr, Peggy Bonschur, Betty Caplan, Olga Currier, Sybil Gale, Elsa Gold, Isabel Goldis, Selma Lind, Velmar Oleska, Elena Pirmova, Anita Rafey, Jeanette Riemer, Eva Sazin, Sara Sazin, Selma Shopnik, Mildred Simons, Teresia Scholz, Charlotte Williams, Sara Winn)

Ireland—Jig, "Irish Washerwoman" de Witt
(Edith Garrison, Brook Lyman, Barbara Wentworth)

Russia—Trepak, from "Nutcracker Suite" Tchaikovsky
(Faith Harwood)

Italy—"Tarantella" Jacchia
(Brilhart, Kay Pope, Jacques de Lys, Paul Sweeney, Kenneth Whelan)

America—March, "Over There" Cohan
(Ensemble of Nations)

FIFTH DECADE, 1925–1935. *Modern sophistication.*

"The Continental" Conrad
(Hans Wiener, Brilhart, Ruth Buchdahl, Nina Dale, Edith Garrison, Faith Harwood, Kay Pope, Barbara Wentworth, Jacques de Lys, Paul Sweeney)

Pops Audiences of Five Decades (Students of Emerson College)

Marjorie Kemp, Betty Hughes, Jan Dines, Dorothy Rankin, Cleda Hallatt, Ruth Cranmer, Lyda Cryder, Helen Moorey, John McLaughlin, Gordon Duff, John Shields, William Spink, Harold Burke

Choreography of English Country Dance, Irish Jig, and Tarantella by Brilhart.
Choreography of all other dances by Hans Wiener in collaboration with Arthur Fiedler.
Costumes of Cakewalk designed by Brilhart. All other costumes designed by Hans Wiener.

*These numbers were played at the first Pop concert, July 11, 1885. See page 17.
†For full list of Pops conductors, see page 18.

"FIVE DECADES" TO BE REPEATED Thursday, May 30
REQUEST NIGHT (Pension Fund Concert) (See page 13) Sunday, June 9

PROGRAMME

ENTRANCE OF THE BOYARDS Halvorsen
OVERTURE to "Oberon" Weber
THE FAIR DAY, from "An Irish Symphony" Harty
TWO HUNGARIAN DANCES Brahms
No. 5 in G minor No. 6 in D major

ON THE BEAUTIFUL BLUE DANUBE. Waltzes Strauss
ON THE TRAIL, from the suite, "Grand Canyon" Grofé
OVERTURE to "Tannhäuser" Wagner

PICTURES AT AN EXHIBITION* Moussorgsky-Ravel
(Hans Wiener Dancers with Orchestra)

Characters of the Promenades:

Lady with the Baedeker	Peggy Bonschur
Young Lady	Brook Lyman
Her Flirtatious Friend	Janet Hudson
Sylvia	Herself
Sylvia's Mistress	Sara Sazin
Woman Hard of Hearing	Beatrice Paipert
Museum Guide	Jeanette Riemer
Lady of Leisure	Ella Frankfurter
Her Children	Alice Morrison, Alexia Selig
Art Student	Betty Caplan
Gallant	Roy Erickson

The Pictures:

Gnomus	Hans Wiener
Old Castle	Ruth Buchdahl, Nina Dale, Elizabeth Halpern, Kay Pope
Children at Play in the Tuileries:	
The Governesses	Beatrice Paipert, Mildred Simons
The Children	Dorothy Ferguson, Mildred Long, Esther Rosenblatt, Selma Shopnik, Kenneth Whelan
Bydlo	Hans Wiener, Brilhart, Jacques de Lys, Paul Sweeney
Hen and Chickens:	
The Hen	Mildred Simons
The Chickens	Nancy Cohen, Gloria Cotting, Crystal Joneleit, Esther Rosenblatt
Samuel Goldenberg and Schmuyle	Hans Wiener, Brilhart
Market Scene in Limoges	Hans Wiener, Kay Pope
Catacombs	Elizabeth Halpern
Baba-Yaga (Witch Dance)	Brilhart, Ruth Buchdahl, Nina Dale, Faith Harwood, Brook Lyman, Alice Morrison
The Great Gate at Kiev:	
The Icons	Hans Wiener, Brilhart, Jacques de Lys, Paul Sweeney, Kenneth Whelan, Ruth Buchdahl, Nina Dale, Edith Garrison, Brook Lyman, Kay Pope
The Peasants	Eleanor Adams, Nanette Atchison, Sally Barr, Peggy Bonschur, Betty Caplan, Olga Currier, Sybil Gale, Isabel Goldis, Elsa Gold, Selma Lind, Mildred Long, Velmar Oleska, Elena Pirmova, Anita Rafey, Jeanette Riemer, Eva Sazin, Sara Sazin, Selma Shopnik, Mildred Simons, Teresia Scholz, Charlotte Williams, Sara Winn

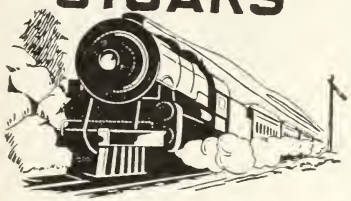
Choreography and Costumes by Hans Wiener

The **Boston Teachers' Club** have taken a section of the floor

*By permission of Dr. Serge Koussevitzky.

"PICTURES AT AN EXHIBITION" TO BE REPEATED . Wednesday, May 29, Friday, May 31
REQUEST NIGHT (Pension Fund Concert) (See page 13) Sunday, June 9

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WEDNESDAY, MAY 29, 1935

Programme **22**

PROGRAMME

MARCH, "Under the Double Eagle" J. F. Wagner
OVERTURE to "Martha" Flotow
TRITSCH-TRATSCH, Polka Strauss
AIDA, Fantasia Verdi

PRELUDE AND LOVE-DEATH, "Tristan and Isolde" Wagner
SPANISH DANCE from "La Vida Breve" de Falla
PEER GYNT Suite Grieg
Morning Mood—Aase's Death—Anitra's Dance—
In the Hall of the Troll King

PICTURES AT AN EXHIBITION Moussorgsky-Ravel
(HANS WIENER DANCERS with Orchestra)



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Programme 23 **THURSDAY, MAY 30, 1935**

PROGRAMME

TRIUMPHAL MARCH from "Aida" Verdi
OVERTURE to "The Marriage of Figaro" Mozart
LIEBESTRAUM Liszt-Herbert
IRISH RHAPSODY Herbert

VICTORY BALL, Fantasy Schelling
PRELUDE TO ACT III, "The Mastersingers of Nuremburg" Wagner
BOLERO Ravel

"FIVE DECADES" (Repeated—See page 3)
(HANS WIENER DANCERS with Orchestra)

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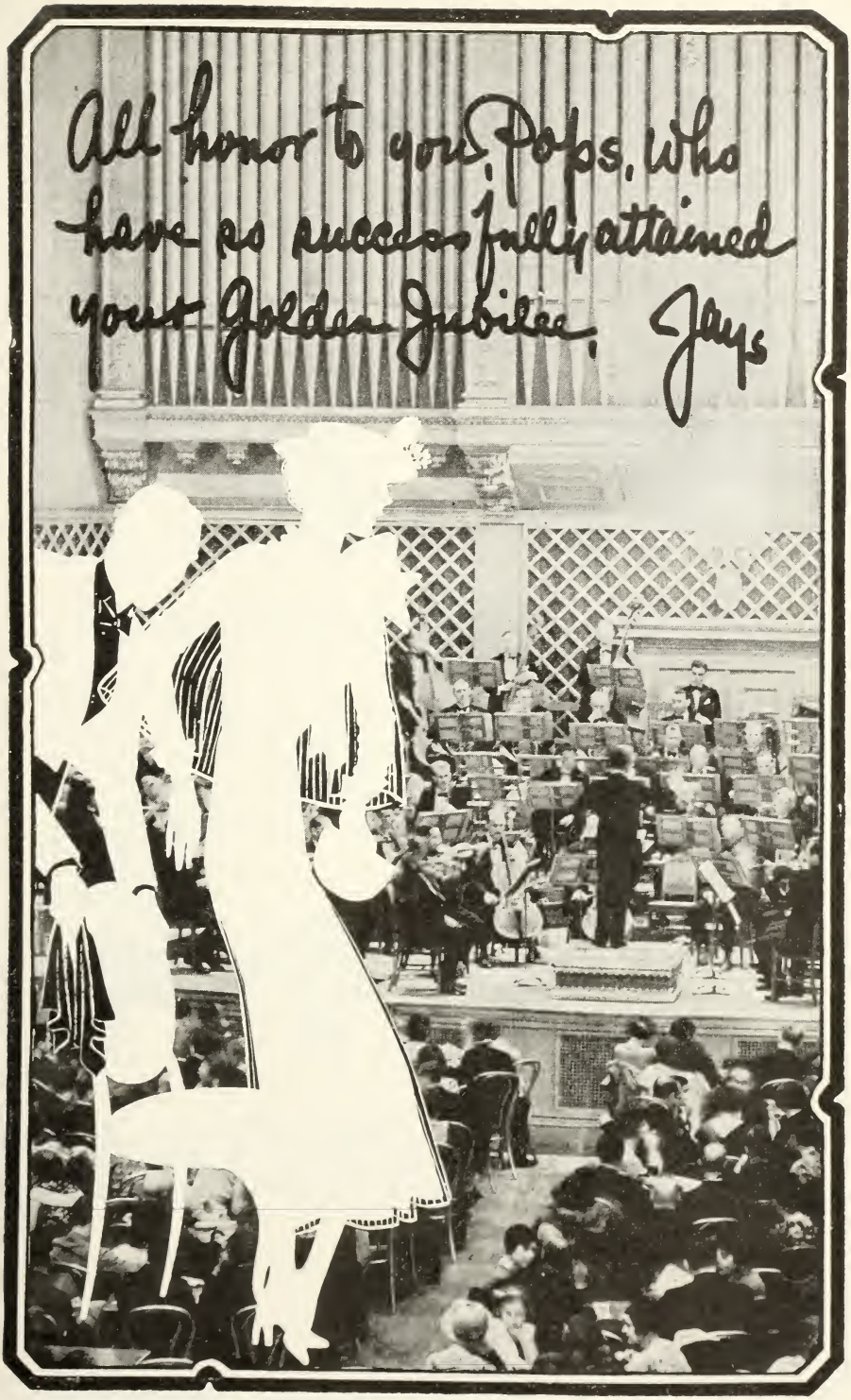
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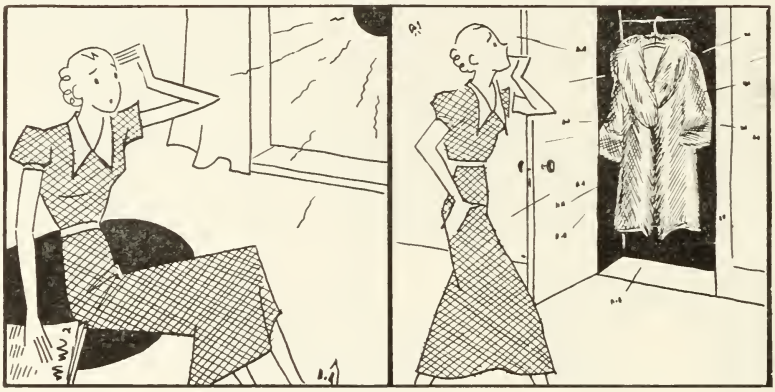
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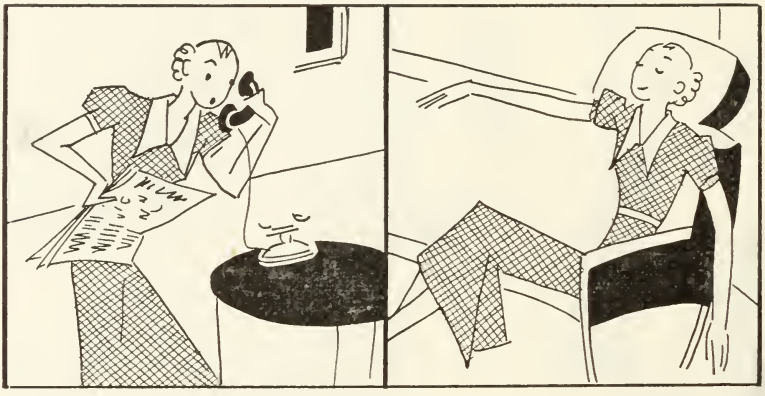

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Programme 24

FRIDAY, MAY 31, 1935

PROGRAMME

FRENCH MILITARY MARCH Saint-Saëns
OVERTURE to "Leonore" No. 3 Beethoven
VALSE TRISTE Sibelius
SOVIET IRON FOUNDRY Mossolov

THE COURT OF ARABELLE Heinrich Gebhard
Ballet after an Old Fairy-Tale
(Dedicated to Arthur Fiedler—First Performance)

As the piece opens, Queen Arabelle and her ladies are dancing for the Prince who comes to try a third time for the hand of Arabelle. She requires that her future spouse must dance as beautifully as she does. The Prince, hitherto rejected because of his awkward dancing, secretly takes a magic potion which makes him perform brilliantly in a stirring march with his warriors. Arabelle, completely captivated, then insists on dancing with him—kisses him—and love is triumphant.

LONDONDERRY AIR Arranged by Sir Hamilton Harty
LES PRÉLUDES, Symphonic Poem Liszt

PICTURES AT AN EXHIBITION Moussorgsky-Ravel
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SATURDAY, JUNE 1, 1935

Programme 25

PROGRAMME

WASHINGTON POST, March Sousa
ACADEMIC FESTIVAL OVERTURE Brahms
MALAGUEÑA, from the Spanish Suite, "Andalucia" Lecuona
(Arranged by Ferdie Grofé)
FINLANDIA, Symphonic Poem Sibelius

THE MIKADO, Selection Sullivan
SCHERZO from the Fourth Symphony in F minor Tchaikovsky
Pizzicato ostinato: allegro
PRELUDE to "The Mastersingers of Nuremburg" Wagner

ANYTHING GOES, Selection Porter
TECH SONGS: "Take Me Back to Tech," "On Rogers Steps"
STRIKE UP THE BAND Gershwin
STEIN SONG

SUNDAY, JUNE 2, 1935

Programme 26

PROGRAMME

CORONATION MARCH from "The Prophet" Meyerbeer
OVERTURE, "The Hebrides" Mendelssohn
KOL NIDREI Bruch
Violoncello solo: JACOBUS LANGENDOEN
THE SORCEROR'S APPRENTICE, Scherzo Paul Dukas
(October 1, 1865—May 17, 1935)

CONCERTO FOR FRENCH HORN R. Strauss
I. Allegro
II. Andante
III. Rondo: Allegro
Soloist: WILLEM VALKENIER
GYPSY DANCE from "Carmen" Bizet
OVERTURE SOLENNELLE, "1812" Tchaikovsky

TALES FROM THE VIENNA WOODS Strauss
VOLGA BARGEMEN'S SONG Arranged by Agide Jacchia
SAILORS' DANCE from "The Red Poppy" Glière

BALLOT "REQUEST NIGHT" at the POPS

SUNDAY, JUNE 9

The following Pieces are my choice to appear on this Programme:

1

2

3

Name

Address

Mail this Vote to ARTHUR FIEDLER, Symphony Hall, or drop it in the box at the Massachusetts Avenue entrance

To be counted, all ballots should be received before Saturday, June 1

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POPS HISTORY



THE FIRST POP CONCERT—JULY 11, 1885

When the experiment was first tried, in the spring of 1885, of extending the engagements of the Boston Symphony Orchestra musicians by popular concerts through May and June, they were not "Pop Concerts," as we know them. They were merely symphony concerts "made up largely of light music of the best class—of the same character as those given at the Bilse Concerts in Berlin."

It was on Saturday night, July 11, that there began the "Promenade Concerts," so called, with the seats removed from the floor of the old Music Hall, tables installed, refreshments served after the German custom.

Mr. Adolf (officially "Ad") Neuendorff, German composer and conductor of operettas, had opened the "popular" concerts, and he continued with the "Promenades." The opening programme of July 11 has an unmistakable "Pops" aspect, though some of the numbers have passed into oblivion:

March—Imperial Resch
Overture—Wm. Tell Rossini
Waltz—Mon Rêve Waldteufel
Selection—Little Duke Lecocq
Overture—A Morning, Noon and Evening in Vienna Suppé

Reminiscences from Tannhäuser Wagner
Pizzicato Polka Strauss
An Evening with Bilse Ernst Scherz

Grand Quodlibet representing the Programme of a Bilse Concert in a condensed form.

Overture—Die Felsenmuhle Reissiger
Waltz—Donau Lieder Strauss
Paraphrase—Loreley Nesvadba
Galop—Shooting Star Bial

The reviewer of the *Boston Transcript* refused to be astonished at beholding "light music and refreshment conjoined," although he had never seen the like at

Music Hall. It was nothing more than a "concert garden," such as Theodore Thomas had made famous in New York—such as he had often known at the "Apollo Gardens," and other places in Boston—"places," he hastened to add, "frequented by respectable people is all that is intended here."

The critic noted a preponderance of Germans, "of nearly all ages. The balconies were well filled, and, after a while, some of the occupants came down on the floor, to walk about, visit and order something—it might be the mildly stimulating beer, or the coolly soothing ice cream." He approved the programme, the performance, the "ventilation," the "electric lamps."

Nevertheless, he felt called upon to "touch lightly on some features in a fault-finding way. Namely, there are too few tables, and for those already in place the waiters are not plenty enough; there are too many trees and not enough chairs or benches on the floor." Finally, "the mounds of ice cream served as portions are too low, and the price of the beer is too high." These matters were soon adjusted to his satisfaction, and as the new "concert gardens" became known, their attendance and evident popularity grew each night.

The Promenade Concerts had plentiful rivalry in entertainment, which the hot weather did not seem to discourage. When they opened, there was running at the Boston Museum " 'Polly—The Pet of the Regiment,' introducing the charming prima-donna, Miss Lillian Russell." Other plays advertised were "A Modern Venus," "The Boy-Scout of the Sierras," "Alone in London—or—A Woman Against the World," "Love on Crutches," "Monte Cristo," with James O'Neill; the Mexican National Band, Minstrels, Educated Horses ("Bristol's Equescurriculum"), a Wild West Show. These and many others came and went. Meanwhile the Promenade Concerts, as the newspapers kept repeating, "will continue until further notice." They did continue until October 3, when they had to cease to make way for the impending Symphony season.

Until 1900, the Pops were officially called "Promenade Concerts," but on the general tongue they must always have been "Pops"—in the very first week of their existence, a march, "The Pops," by Neuendorff, appears on the programmes.

It may be an indication of a change in emphasis at the Pops, that when, in 1890, no liquor license was obtained, the concerts were omitted as a matter of course, while fifteen summers of prohibition saw a considerable increase in their popularity.

A history of the Pops shows many changes in their conductors, two or three often dividing a season:

(Music Hall)

1885 Adolf Neuendorff
1886 John C. Mullaly
1887 Adolf Neuendorff
1888 Franz Kneisel, Adolf Neuendorff
1889 Adolf Neuendorff
1890 (There were no Pops in this year)
1891 Timothee Adamowski, Eugen Gruenberg
1892–1894 Timothee Adamowski
1895 Signor Antonio de Novellis
1896 Max Zach
1897 Max Zach, Leo Schulz
1898 Max Zach, Gustav Strube
1899 Max Zach

(Mechanics Hall)

1900 Max Zach, Gustav Strube

(Symphony Hall)

1901–1902 Max Zach, Gustav Strube
1903–1904 Timothee Adamowski
1905 Timothee Adamowski, Gustav Strube
1906–1907 Timothee Adamowski, Max Zach, Gustav Strube
1908 Gustav Strube, Arthur Kautzenbach
1909 Gustav Strube, Arthur Kautzenbach, Andre Maquarre
1910–1912 Gustav Strube, Andre Maquarre
1913–1914 Otto Urack, Andre Maquarre, Clement Lenom
1915 Andre Maquarre, Ernst Schmidt, Clement Lenom
1916 Ernst Schmidt, Clement Lenom, Andre Maquarre
Autumn season, Josef Pasternack
1917 Andre Maquarre, Agide Jacchia
1918–1926 Agide Jacchia
1927–1929 Alfredo Casella
1930– Arthur Fiedler

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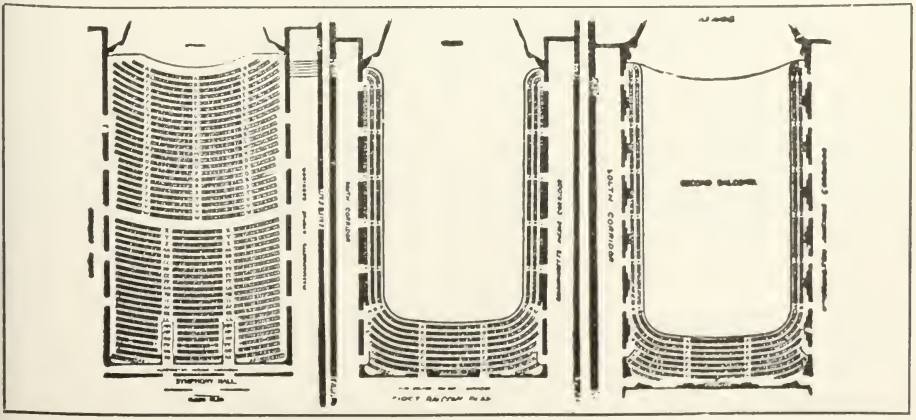
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PROGRAMME

MARCH, "Under the Double Eagle" J. F. Wagner
OVERTURE to "Martha" Flotow
TRITSCH-TRATSCH, Polka Strauss
AIDA, Fantasia Verdi

PRELUDE AND LOVE-DEATH, "Tristan and Isolde" Wagner
SPANISH DANCE from "La Vida Breve" de Falla
PEER GYNT Suite Grieg
Morning Mood—Aase's Death—Anitra's Dance—
In the Hall of the Troll King

PICTURES AT AN EXHIBITION* Moussorgsky-Ravel
(Hans Wiener Dancers with Orchestra)

Characters of the Promenades:

Lady with the Baedeker . .	Peggy Bonschur
Young Lady	Brook Lyman
Her Flirtatious Friend . .	Janet Hudson
Sylvia	Herself
Sylvia's Mistress	Sara Sazin
Woman Hard of Hearing . .	Beatrice Paipert
Museum Guide	Jeanette Riemer
Lady of Leisure	Ella Frankfurter
Her Children	Alice Morrison, Alexia Selig
Art Student	Betty Caplan
Gallant	Roy Erickson

The Pictures:

Gnomus	Hans Wiener
Old Castle	Ruth Buchdahl, Nina Dale, Elizabeth Halpern, Kay Pope
Children at Play in the Tuileries:	
The Governesses . . .	Beatrice Paipert, Mildred Simons
The Children	Dorothy Ferguson, Mildred Long, Esther Rosenblatt, Selma Shopnik, Kenneth Whelan
Bydlo	Hans Wiener, Brilhart, Jacques de Lys, Paul Sweeney
Hen and Chickens:	
The Hen	Mildred Simons
The Chickens	Nancy Cohen, Gloria Cotting, Crystal Joneleit, Esther Rosenblatt
Samuel Goldenberg and Schmuyle	Hans Wiener, Brilhart
Market Scene in Limoges . .	Hans Wiener, Kay Pope
Catacombs	Elizabeth Halpern
Baba-Yaga (Witch Dance) .	Brilhart, Ruth Buchdahl, Nina Dale, Faith Harwood, Brook Lyman, Alice Morrison
The Great Gate at Kiev:	
The Icons	Hans Wiener, Brilhart, Jacques de Lys, Paul Sweeney, Kenneth Whelan, Ruth Buchdahl, Nina Dale, Edith Garrison, Brook Lyman, Kay Pope
The Peasants	Eleanor Adams, Nanette Atchison, Sally Barr, Peggy Bonschur, Betty Caplan, Olga Currier, Sybil Gale, Isabel Goldis, Elsa Gold, Selma Lind, Mildred Long, Velmar Oleska, Elena Pirmova, Anita Rafey, Jeanette Riemer, Eva Sazin, Sara Sazin, Selma Shopnik, Mildred Simons, Teresia Scholz, Charlotte Williams, Sara Winn

Choreography and Costumes by Hans Wiener

The **Boston Association of Retail Druggists,** and a group from the **Deaconess Hospital** have taken sections of the floor

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"PICTURES AT AN EXHIBITION" TO BE REPEATED Friday, May 31
REQUEST NIGHT (Pension Fund Concert) (See page 15) Sunday, June 9

PROGRAMME

TRIUMPHAL MARCH from "Aida" Verdi

OVERTURE to "The Marriage of Figaro" Mozart

LIEBESTRAUM Liszt-Herbert

IRISH RHAPSODY Herbert

VICTORY BALL, Fantasy Schelling

PRELUDE TO ACT III, "The Mastersingers of Nuremburg" Wagner

BOLERO Ravel

"FIVE DECADES"

(HANS WIENER DANCERS with Orchestra)

FIRST DECADE, 1885–1895. *The immortal Strauss waltzes sweep around the world.*

WALTZES from "Thousand and One Nights" Johann Strauss
(Hans Wiener, Brilhart, Ruth Buchdahl, Nina Dale, Edith Garrison, Elizabeth Halpern, Faith Harwood, Brook Lyman, Kay Pope, Olga Currier, Betty Jameson, Jeanette Riemer, Mildred Simons)

SECOND DECADE, 1895–1905. *Ragtime makes its bid for popularity.*

CAKEWALK, "At a Georgia Camp Meeting" Lee Terny
(Hans Wiener, Nina Dale, Brilhart)

THIRD DECADE, 1905–1915. *Importation of South American rhythms.*

TANGO, "El Choclo" Villolodo
(Hans Wiener, Brilhart, Nina Dale, Edith Garrison, Elizabeth Halpern, Kay Pope, Jacques de Lys, Paul Sweeney)

FOURTH DECADE, 1915–1925. *Dances of the Allied Nations.*

FRANCE, Minuet from "Ballet Suite" Rameau-Mottl
(Alice Morrison, Kenneth Whelan)

ENGLAND, Country Dance from "Nell Gwyn" Edward German
(Brilhart, Nanette Atchison, Sally Barr, Peggy Bonschur, Betty Caplan, Olga Currier, Sybil Gale, Elsa Gold, Isabel Goldis, Selma Lind, Velmar Oleska, Elena Pirmova, Anita Rafey, Jeanette Riemer, Eva Sazin, Sara Sazin, Selma Shopnik, Mildred Simons, Teresia Scholz, Charlotte Williams, Sara Winn)

IRELAND—Jig, "Irish Washerwoman" de Witt
(Edith Garrison, Brook Lyman, Barbara Wentworth)

RUSSIA—Trepak, from "Nutcracker Suite" Tchaikovsky
(Faith Harwood)

ITALY—"Tarantella" Jacchia
(Brilhart, Kay Pope, Jacques de Lys, Paul Sweeney, Kenneth Whelan)

AMERICA—March, "Over There" Cohan
(Ensemble of Nations)

FIFTH DECADE, 1925–1935. *Modern sophistication.*

"The Continental" Conrad
(Hans Wiener, Brilhart, Ruth Buchdahl, Nina Dale, Edith Garrison, Faith Harwood, Kay Pope, Barbara Wentworth, Jacques de Lys, Paul Sweeney)

Pops Audiences of Five Decades (Students of Emerson College)

Marjorie Kemp, Betty Hughes, Jan Dines, Dorothy Rankin, Cleda Hallatt, Ruth Cranmer, Lyda Cryder, Helen Moorey, John McLaughlin, Gordon Duff, John Shields, William Spink, Harold Burke

Choreography of English Country Dance, Irish Jig, and Tarantella by Brilhart.
Choreography of all other dances by Hans Wiener in collaboration with Arthur Fiedler.
Costumes of Cakewalk designed by Brilhart. All other costumes designed by Hans Wiener.

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FRIDAY, MAY 31, 1935 *Programme 24*

BOSTON ART CLUB NIGHT

PROGRAMME

FRENCH MILITARY MARCH Saint-Saëns
OVERTURE to "Leonore" No. 3 Beethoven
VALSE TRISTE Sibelius
SOVIET IRON FOUNDRY Mossolov

THE COURT OF ARABELLE Heinrich Gebhard

Ballet after an Old Fairy-Tale

(Dedicated to Arthur Fiedler—First Performance)

As the piece opens, Queen Arabelle and her ladies are dancing for the Prince who comes to try a third time for the hand of Arabelle. She requires that her future spouse must dance as beautifully as she does. The Prince, hitherto rejected because of his awkward dancing, secretly takes a magic potion which makes him perform brilliantly in a stirring march with his warriors. Arabelle, completely captivated, then insists on dancing with him—kisses him—and love is triumphant.

LONDONDERRY AIR Arranged by Sir Hamilton Harty
LES PRÉLUDES, Symphonic Poem Liszt

PICTURES AT AN EXHIBITION Moussorgsky-Ravel

(HANS WIENER DANCERS with Orchestra)



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Programme 25

SATURDAY, JUNE 1, 1935

PROGRAMME

WASHINGTON POST, March Sousa

ACADEMIC FESTIVAL OVERTURE Brahms

MALAGUEÑA, from the Spanish Suite, "Andalucia" Lecuona
(Arranged by Ferdie Grofé)

FINLANDIA, Symphonic Poem Sibelius

THE MIKADO, Selection Sullivan

SCHERZO from the Fourth Symphony in F minor Tchaikovsky
Pizzicato ostinato; allegro

PRELUDE to "The Mastersingers of Nuremburg" Wagner

ANYTHING GOES, Selection Porter

TECH SONGS: "Take Me Back to Tech," "On Rogers Steps"

STRIKE UP THE BAND Gershwin

STEIN SONG



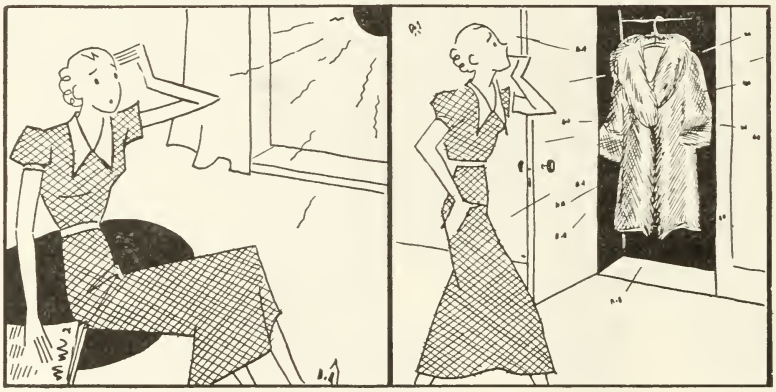
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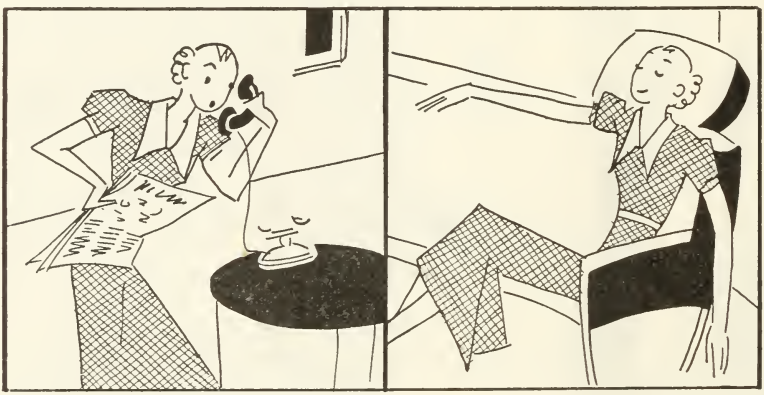

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Programme 26

SUNDAY, JUNE 2, 1935

PROGRAMME

CORONATION MARCH from "The Prophet" Meyerbeer
OVERTURE, "The Hebrides" Mendelssohn
KOL NIDREI Bruch
Violoncello solo: JACOBUS LANGENDOEN
THE SORCEROR'S APPRENTICE, Scherzo Paul Dukas
(October 1, 1865—May 17, 1935)

CONCERTO FOR FRENCH HORN R. Strauss
I. Allegro
II. Andante
III. Rondo: Allegro
Soloist: WILLEM VALKENIER
GYPSY DANCE from "Carmen" Bizet
OVERTURE SOLENNELLE, "1812" Tchaikovsky

TALES FROM THE VIENNA WOODS Strauss
VOLGA BARGEMEN'S SONG Arranged by Agide Jacchia
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MONDAY, JUNE 3, 1935

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TUESDAY, JUNE 4, 1935

Programme 28

ENGLISH HIGH SCHOOL NIGHT

PROGRAMME

POLONAISE in A major Chopin-Glazounov
OVERTURE to "Ruy Blas" Mendelssohn
MINUET Paderewski
JOLLY FELLOWS, Waltz Volstedt

LA SOURCE, Ballet Suite Delibes
Scarf Dance Love Scene Variation Circassian Dance
LIEBESTRAUM Liszt-Herbert
OUVERTURE SOLENNELLE, "1812" Tchaikovsky

MUSIC IN THE AIR, Selection Kern
PRAYER OF THANKSGIVING, Old Dutch Hymn . . . Arranged by Kremser
ENTRANCE OF THE GLADIATORS Fucik

ENGLISH HIGH SCHOOL ALMA MATER
(Conducted by L. R. Lewis, '79)

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BALLOT

"REQUEST NIGHT" at the POPS

SUNDAY, JUNE 9

The following Pieces are my choice to appear on this Programme:

1

2

3

Name

Address

Mail this Vote to ARTHUR FIEDLER, Symphony Hall, or drop it in the box at the Massachusetts Avenue entrance

To be counted, all ballots should be received before Saturday, June 1

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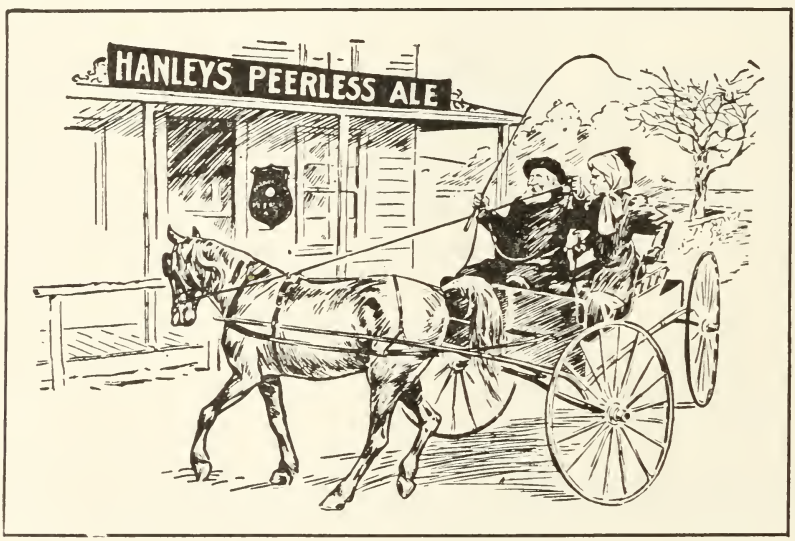
Georgic, July 8 & Aug. 5, 4 days, N. Y. to Nova Scotia, $40 up; Aug. 30 to Bermuda . . . $45 up.

Britannic, July 22, 6 days, N. Y. to Bermuda, $50 up.

Also Aug. 19, 4 days to Nova Scotia, $40 up.

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POPS HISTORY



THE FIRST POP CONCERT—JULY 11, 1885

When the experiment was first tried, in the spring of 1885, of extending the engagements of the Boston Symphony Orchestra musicians by popular concerts through May and June, they were not "Pop Concerts," as we know them. They were merely symphony concerts "made up largely of light music of the best class—of the same character as those given at the Bilse Concerts in Berlin."

It was on Saturday night, July 11, that there began the "Promenade Concerts," so called, with the seats removed from the floor of the old Music Hall, tables installed, refreshments served after the German custom.

Mr. Adolf (officially "Ad") Neuendorff, German composer and conductor of operettas, had opened the "popular" concerts, and he continued with the "Promenades." The opening programme of July 11 has an unmistakable "Pops" aspect, though some of the numbers have passed into oblivion:

March—Imperial Resch
Overture—Wm. Tell Rossini
Waltz—Mon Rêve Waldteufel
Selection—Little Duke Lecocq
Overture—A Morning, Noon and Evening in Vienna Suppé

Reminiscences from Tannhäuser Wagner
Pizzicato Polka Strauss
An Evening with Bilse Ernst Scherz
Grand Quodlibet representing the Programme of a Bilse Concert in a condensed form.

Overture—Die Felsenmuhle Reissiger
Waltz—Donau Lieder Strauss
Paraphrase—Loreley Nesvadba
Galop—Shooting Star Bial

The reviewer of the *Boston Transcript* refused to be astonished at beholding "light music and refreshment conjoined," although he had never seen the like at

Music Hall. It was nothing more than a "concert garden," such as Theodore Thomas had made famous in New York—such as he had often known at the "Apollo Gardens," and other places in Boston—"places," he hastened to add, "frequented by respectable people is all that is intended here."

The critic noted a preponderance of Germans, "of nearly all ages. The balconies were well filled, and, after a while, some of the occupants came down on the floor, to walk about, visit and order something—it might be the mildly stimulating beer, or the coolly soothing ice cream." He approved the programme, the performance, the "ventilation," the "electric lamps."

Nevertheless, he felt called upon to "touch lightly on some features in a fault-finding way. Namely, there are too few tables, and for those already in place the waiters are not plenty enough; there are too many trees and not enough chairs or benches on the floor." Finally, "the mounds of ice cream served as portions are too low, and the price of the beer is too high." These matters were soon adjusted to his satisfaction, and as the new "concert gardens" became known, their attendance and evident popularity grew each night.

The Promenade Concerts had plentiful rivalry in entertainment, which the hot weather did not seem to discourage. When they opened, there was running at the Boston Museum " 'Polly—The Pet of the Regiment,' introducing the charming prima-donna, Miss Lillian Russell." Other plays advertised were "A Modern Venus," "The Boy-Scout of the Sierras," "Alone in London—or—A Woman Against the World," "Love on Crutches," "Monte Cristo," with James O'Neill; the Mexican National Band, Minstrels, Educated Horses ("Bristol's Equescurriculum"), a Wild West Show. These and many others came and went. Meanwhile the Promenade Concerts, as the newspapers kept repeating, "will continue until further notice." They did continue until October 3, when they had to cease to make way for the impending Symphony season.

Until 1900, the Pops were officially called "Promenade Concerts," but on the general tongue they must always have been "Pops"—in the very first week of their existence, a march, "The Pops," by Neuendorff, appears on the programmes.

It may be an indication of a change in emphasis at the Pops, that when, in 1890, no liquor license was obtained, the concerts were omitted as a matter of course, while fifteen summers of prohibition saw a considerable increase in their popularity.

A history of the Pops shows many changes in their conductors, two or three often dividing a season:

(Music Hall)

1885 Adolf Neuendorff
1886 John C. Mullaly
1887 Adolf Neuendorff
1888 Franz Kneisel, Adolf Neuendorff
1889 Adolf Neuendorff
1890 (There were no Pops in this year)
1891 Timothee Adamowski, Eugen Gruenberg
1892–1894 Timothee Adamowski
1895 Signor Antonio de Novellis
1896 Max Zach
1897 Max Zach, Leo Schulz
1898 Max Zach, Gustav Strube
1899 Max Zach

(Mechanics Hall)

1900 Max Zach, Gustav Strube

(Symphony Hall)

1901–1902 Max Zach, Gustav Strube
1903–1904 Timothee Adamowski
1905 Timothee Adamowski, Gustav Strube
1906–1907 Timothee Adamowski, Max Zach, Gustav Strube
1908 Gustav Strube, Arthur Kautzenbach
1909 Gustav Strube, Arthur Kautzenbach, Andre Maquarre
1910–1912 Gustav Strube, Andre Maquarre
1913–1914 Otto Urack, Andre Maquarre, Clement Lenom
1915 Andre Maquarre, Ernst Schmidt, Clement Lenom
1916 Ernst Schmidt, Clement Lenom, Andre Maquarre
Autumn season, Josef Pasternack
1917 Andre Maquarre, Agide Jacchia
1918–1926 Agide Jacchia
1927–1929 Alfredo Casella
1930– Arthur Fiedler

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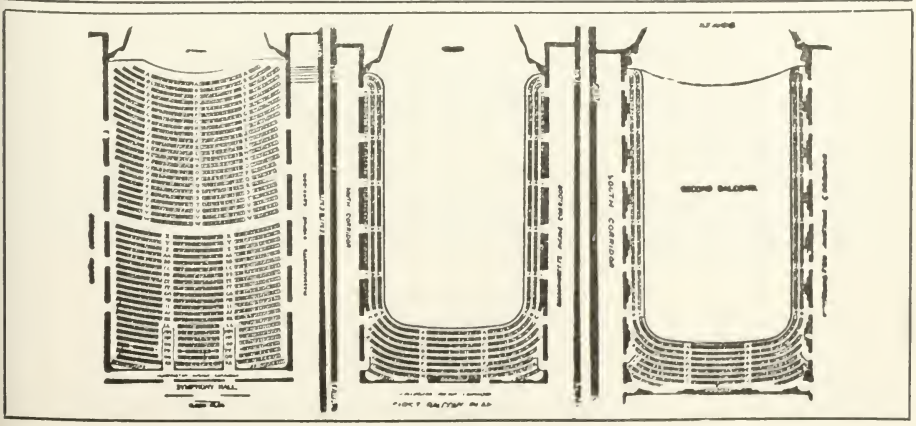
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6 MONDAY EVENING CONCERTS
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Patrons of the Pops who may be interested are invited to inquire regarding the winter season. The subscription office is open from nine to five o'clock and also in the evenings during the Pop Concerts.

(Payment for season tickets is not due until next autumn)

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BOSTON ART CLUB NIGHT*

PROGRAMME

FRENCH MILITARY MARCH Saint-Saëns
OVERTURE to "Leonore" No. 3 Beethoven
VALSE TRISTE Sibelius
SOVIET IRON FOUNDRY Mossolov

THE COURT OF ARABELLE Heinrich Gebhard

Ballet after an Old Fairy-Tale

(Dedicated to Arthur Fiedler—First Performance)

As the piece opens, Queen Arabelle and her ladies are dancing for the Prince who comes to try a third time for the hand of Arabelle. She requires that her future spouse must dance as beautifully as she does. The Prince, hitherto rejected because of his awkward dancing, secretly takes a magic potion which makes him perform brilliantly in a stirring march with his warriors. Arabelle, completely captivated, then insists on dancing with him—kisses him—and love is triumphant.

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LES PRÉLUDES, Symphonic Poem Liszt

PICTURES AT AN EXHIBITION† Moussorgsky-Ravel

(Hans Wiener Dancers with Orchestra)

Characters of the Promenades:

Lady with the Baedeker	Peggy Bonschur
Young Lady	Brook Lyman
Her Flirtatious Friend	Janet Hudson
Sylvia	Herself
Sylvia's Mistress	Sara Sazin
Woman Hard of Hearing	Beatrice Paipert
Museum Guide	Jeanette Riemer
Lady of Leisure	Ella Frankfurter
Her Children	Alice Morrison, Alexia Selig
Art Student	Betty Caplan
Gallant	Roy Erickson

The Pictures:

Gnomus	Hans Wiener
Old Castle	Ruth Buchdahl, Nina Dale, Elizabeth Halpern, Kay Pope
Children at Play in the Tuileries:	
The Governesses	Beatrice Paipert, Mildred Simons
The Children	Dorothy Ferguson, Mildred Long, Esther Rosenblatt, Selma Shopnik, Kenneth Whelan
Bydlo	Hans Wiener, Brilhart, Jacques de Lys, Paul Sweeney
Hen and Chickens:	
The Hen	Mildred Simons
The Chickens	Nancy Cohen, Gloria Cotting, Crystal Joneleit, Esther Rosenblatt
Samuel Goldenberg and Schmuyle	Hans Wiener, Brilhart
Market Scene in Limoges	Hans Wiener, Kay Pope
Catacombs	Elizabeth Halpern
Baba-Yaga (Witch Dance)	Brilhart, Ruth Buchdahl, Nina Dale, Faith Harwood, Brook Lyman, Alice Morrison
The Great Gate at Kiev:	
The Icons	Hans Wiener, Brilhart, Jacques de Lys, Paul Sweeney, Kenneth Whelan, Ruth Buchdahl, Nina Dale, Edith Garrison, Brook Lyman, Kay Pope
The Peasants	Eleanor Adams, Nanette Atchison, Sally Barr, Peggy Bonschur, Betty Caplan, Olga Currier, Sybil Gale, Isabel Goldis, Elsa Gold, Selma Lind, Mildred Long, Velmar Oleska, Elena Pirmova, Anita Rafey, Jeanette Riemer, Eva Sazin, Sara Sazin, Selma Shopnik, Mildred Simons, Teresia Scholz, Charlotte Williams, Sara Winn

Choreography and Costumes by Hans Wiener

*By courtesy of the Boston Art Club, an exhibit of works by its members is on view in the Huntington Avenue Foyer.

†By permission of Dr. Serge Koussevitzky.

REQUEST NIGHT (Pension Fund Concert) Sunday, June 9
THE "PICTURES AT AN EXHIBITION" (with Hans Wiener Dancers) will be given an additional and final performance Wednesday, June 12

G. E. JUDD, Manager C. W. SPALDING, Asst. Mgr. A. M. WIGGIN, Treas.

A SYMPHONY QUESTIONNAIRE

Last March, a letter was addressed by the committee of the Brooklyn Institute, which sponsors the Boston Symphony concerts in that city, to all the Brooklyn subscribers. These questions were asked:

How did you become a Boston Symphony Subscriber?
Was it a family tradition?
Did a friend first invite you to attend a concert?
Did you read about these concerts in the newspapers?

A veritable flood of answers was received. They were impressive by their almost unvarying expression of great enjoyment in the concerts, as well as interesting for the proportion of reasons given. Such evidence of deep-rooted and widespread enthusiasm in a visited city leads to speculation as to what might be the result of such an inquiry among the Boston subscribers.

A few spoke of having been led to the concerts by a friend or by reading of them. But with by far the larger number, attendance at the concerts was a cherished custom of so many years that they came under the head of a "family tradition."

A few of the answers are here given in part:

"Yes, it was a family tradition, and it is now a continuing tradition of my life. It began with me in the early Boston days; while at Smith college I heard the Orchestra's annual concert there. Again in Boston, and later in New York, I have regularly attended the concerts."

"I was 'conditioned' to Symphony Concerts so long ago, I can't even remember when I didn't go. I think I started at the old Academy at the age of ten or twelve."

"A friend invited me to the Boston Symphony concerts as long ago as when they were being held at the Baptist Temple. I subscribed for two tickets when the Academy of Music was built, and take them year by year—the same seats in the second balcony. I prefer the music from there, and invite a friend—which I could not do buying more expensive tickets. When I cannot attend, I try to pass my tickets on to music lovers who cannot buy for themselves at the present time."

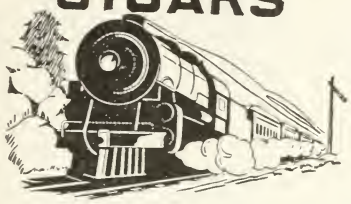
"My husband's family and mine were supporters and 'devotees' of the Boston Symphony long before we were married and came to Brooklyn to live. It was part of the family programme with us."

"As a little girl, I was taken to the Friday afternoon rehearsals in the old Academy of Music. The Boston Symphony was the first orchestra I ever heard. I have taken tickets for many years and I shall take them until the Boston Symphony gives me up or I die. No matter how old or hackneyed, how modern or discordant or wild the compositions may be, I have never found Mr. Koussevitzky's interpretations uninteresting, and I can say that for no other conductor I have ever heard."

"A delightful habit I acquired as a little girl. We have always had the same (relative) seats."

Letters from Boston subscribers are welcomed and will be printed in a later issue.

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Programme 25 SATURDAY, JUNE 1, 1935 *No. 11*

M. I. T. NIGHT

PROGRAMME

WASHINGTON POST, March Sousa
ACADEMIC FESTIVAL OVERTURE Brahms
MALAGUEÑA, from the Spanish Suite, "Andalucia" Lecuona
(Arranged by Ferdie Grofé)
FINLANDIA, Symphonic Poem Sibelius

THE MIKADO, Selection Sullivan
SCHERZO from the Fourth Symphony in F minor Tchaikovsky
Pizzicato ostinato; allegro
PRELUDE to "The Mastersingers of Nuremburg" Wagner

ANYTHING GOES, Selection Porter
TECH SONGS: "Take Me Back to Tech," "On Rogers Steps"
STRIKE UP THE BAND Gershwin

STEIN SONG

STEINWAY PIANO

REQUEST NIGHT (Pension Fund Concert) Sunday, June 9
THE "PICTURES AT AN EXHIBITION" (with Hans Wiener Dancers) will be given an additional and final performance Wednesday, June 12

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Programme 26

SUNDAY, JUNE 2, 1935

PROGRAMME

CORONATION MARCH from "The Prophet" Meyerbeer
OVERTURE, "The Hebrides" Mendelssohn
KOL NIDREI Bruch
Violoncello solo: JACOBUS LANGENDOEN
THE SORCEROR'S APPRENTICE, Scherzo Paul Dukas
(October 1, 1865—May 17, 1935)

CONCERTO FOR FRENCH HORN R. Strauss
I. Allegro
II. Andante
III. Rondo: Allegro
Soloist: WILLEM VALKENIER
GYPSY DANCE from "Carmen" Bizet
OVERTURE SOLENNELLE, "1812" Tchaikovsky

TALES FROM THE VIENNA WOODS Strauss
VOLGA BARGEMEN'S SONG Arranged by Agide Jacchia
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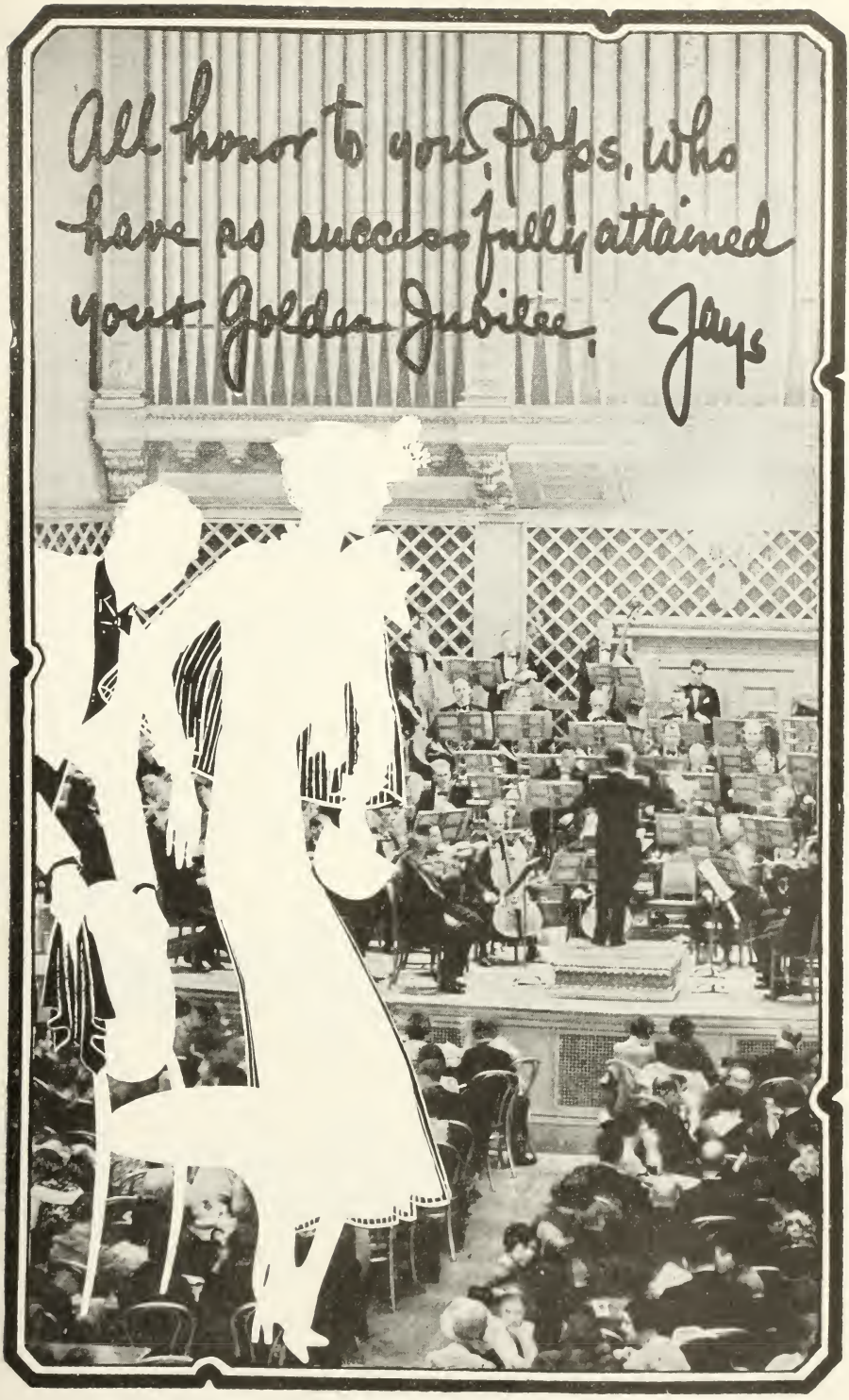
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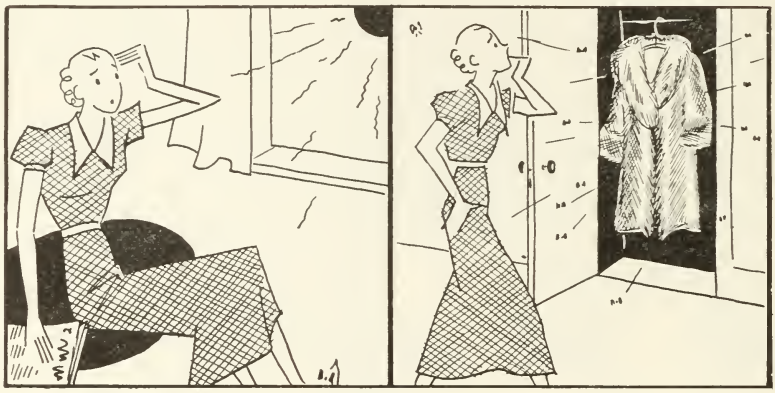
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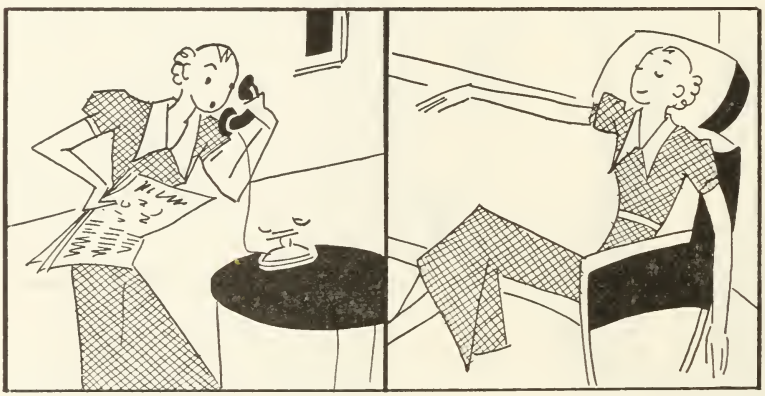

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Programme 28

TUESDAY, JUNE 4, 1935

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PROGRAMME

POLONAISE in A major Chopin-Glazounov
OVERTURE to "Ruy Blas" Mendelssohn
MINUET Paderewski
JOLLY FELLOWS, Waltz Volstedt

LA SOURCE, Ballet Suite Delibes
Scarf Dance Love Scene Variation Circassian Dance
LIEBESTRAUM Liszt-Herbert
OUVERTURE SOLENNELLE, "1812" Tchaikovsky

MUSIC IN THE AIR, Selection Kern
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WEDNESDAY, JUNE 5, 1935

Programme 29

PROGRAMME

FLAG OF VICTORY, March Blon
SUITE from "Carmen" Bizet
March of the Smugglers—Change of the Guard Mount—Toreador's Song
MAXIMILIAN ROBESPIERRE, Overture Litolff

THE MOLDAU, Symphonic Poem Smetana
PRELUDE in C-sharp minor Rachmaninoff
PAGEANT OF P. T. BARNUM, Suite Moore

I. Boyhood at Bethel
II. Joice Heth—161-year-old Negress
III. General and Mrs. Tom Thumb
IV. Jenny Lind
V. Circus Parade

NAUGHTY MARIETTA, Selection Herbert
MARCH OF THE LITTLE LEAD SOLDIERS Pierné
SIXTH HUNGARIAN DANCE Brahms

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THURSDAY, JUNE 6, 1935 *Programme 30*

NEW ENGLAND CONSERVATORY NIGHT

PROGRAMME

MARCH from "Mlada" Moussorgsky
OVERTURE to "Egmont" Beethoven
VARIATIONS from the "Emperor" String Quartet Haydn
LA TOSCA, Fantasia Puccini

PIANO CONCERTO No. 1, in C major—First movement Beethoven
Allegro con brio

Soloist—PETER LOUIS WALTERS

MASQUERADE (An American Rhapsody) McKinley
SOVIET IRON FOUNDRY Mossolov

ANYTHING GOES, Selection Porter
VOICES OF SPRING, Waltzes Strauss
SALUTATION Converse

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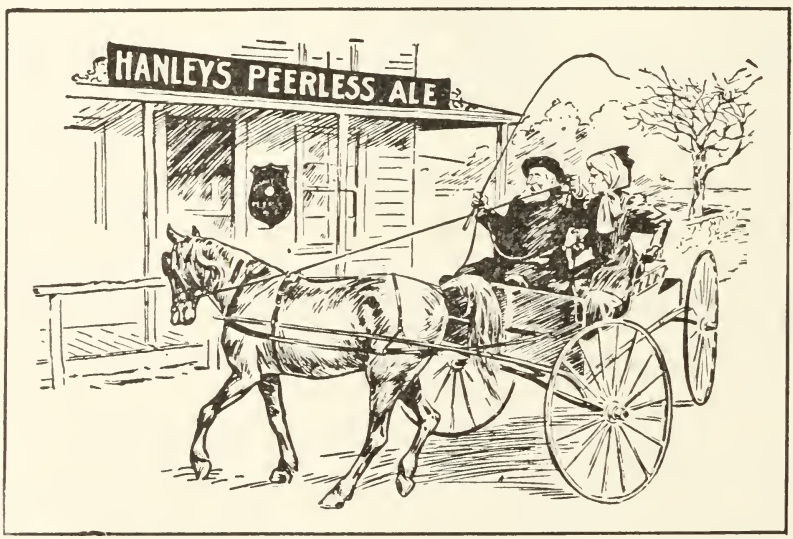
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POPS HISTORY



THE FIRST POP CONCERT—JULY 11, 1885

When the experiment was first tried, in the spring of 1885, of extending the engagements of the Boston Symphony Orchestra musicians by popular concerts through May and June, they were not "Pop Concerts," as we know them. They were merely symphony concerts "made up largely of light music of the best class—of the same character as those given at the Bilse Concerts in Berlin."

It was on Saturday night, July 11, that there began the "Promenade Concerts," so called, with the seats removed from the floor of the old Music Hall, tables installed, refreshments served after the German custom.

Mr. Adolf (officially "Ad") Neuendorff, German composer and conductor of operettas, had opened the "popular" concerts, and he continued with the "Promenades." The opening programme of July 11 has an unmistakable "Pops" aspect, though some of the numbers have passed into oblivion:

March—Imperial Resch
Overture—Wm. Tell Rossini
Waltz—Mon Rêve Waldteufel
Selection—Little Duke Lecocq
Overture—A Morning, Noon and Evening in Vienna Suppé

Reminiscences from Tannhäuser Wagner
Pizzicato Polka Strauss
An Evening with Bilse Ernst Scherz
Grand Quodlibet representing the Programme of a Bilse Concert in a condensed form.

Overture—Die Felsenmuhle Reissiger
Waltz—Donau Lieder Strauss
Paraphrase—Loreley Nesvadba
Galop—Shooting Star Bial

The reviewer of the *Boston Transcript* refused to be astonished at beholding "light music and refreshment conjoined," although he had never seen the like at

Music Hall. It was nothing more than a "concert garden," such as Theodore Thomas had made famous in New York—such as he had often known at the "Apollo Gardens," and other places in Boston—"places," he hastened to add, "frequented by respectable people is all that is intended here."

The critic noted a preponderance of Germans, "of nearly all ages. The balconies were well filled, and, after a while, some of the occupants came down on the floor, to walk about, visit and order something—it might be the mildly stimulating beer, or the coolly soothing ice cream." He approved the programme, the performance, the "ventilation," the "electric lamps."

Nevertheless, he felt called upon to "touch lightly on some features in a fault-finding way. Namely, there are too few tables, and for those already in place the waiters are not plenty enough; there are too many trees and not enough chairs or benches on the floor." Finally, "the mounds of ice cream served as portions are too low, and the price of the beer is too high." These matters were soon adjusted to his satisfaction, and as the new "concert gardens" became known, their attendance and evident popularity grew each night.

The Promenade Concerts had plentiful rivalry in entertainment, which the hot weather did not seem to discourage. When they opened, there was running at the Boston Museum " 'Polly—The Pet of the Regiment,' introducing the charming prima-donna, Miss Lillian Russell." Other plays advertised were "A Modern Venus," "The Boy-Scout of the Sierras," "Alone in London—or—A Woman Against the World," "Love on Crutches," "Monte Cristo," with James O'Neill; the Mexican National Band, Minstrels, Educated Horses ("Bristol's Equescurriculum"), a Wild West Show. These and many others came and went. Meanwhile the Promenade Concerts, as the newspapers kept repeating, "will continue until further notice." They did continue until October 3, when they had to cease to make way for the impending Symphony season.

Until 1900, the Pops were officially called "Promenade Concerts," but on the general tongue they must always have been "Pops"—in the very first week of their existence, a march, "The Pops," by Neuendorff, appears on the programmes.

It may be an indication of a change in emphasis at the Pops, that when, in 1890, no liquor license was obtained, the concerts were omitted as a matter of course, while fifteen summers of prohibition saw a considerable increase in their popularity.

A history of the Pops shows many changes in their conductors, two or three often dividing a season:

(Music Hall)

1885 Adolf Neuendorff
1886 John C. Mullaly
1887 Adolf Neuendorff
1888 Franz Kneisel, Adolf Neuendorff
1889 Adolf Neuendorff
1890 (There were no Pops in this year)
1891 Timothee Adamowski, Eugen Gruenberg
1892–1894 Timothee Adamowski
1895 Signor Antonio de Novellis
1896 Max Zach
1897 Max Zach, Leo Schulz
1898 Max Zach, Gustav Strube
1899 Max Zach

(Mechanics Hall)

1900 Max Zach, Gustav Strube

(Symphony Hall)

1901–1902 Max Zach, Gustav Strube
1903–1904 Timothee Adamowski
1905 Timothee Adamowski, Gustav Strube
1906–1907 Timothee Adamowski, Max Zach, Gustav Strube
1908 Gustav Strube, Arthur Kautzenbach
1909 Gustav Strube, Arthur Kautzenbach, Andre Maquarre
1910–1912 Gustav Strube, Andre Maquarre
1913–1914 Otto Urack, Andre Maquarre, Clement Lenom
1915 Andre Maquarre, Ernst Schmidt, Clement Lenom
1916 Ernst Schmidt, Clement Lenom, Andre Maquarre
Autumn season, Josef Pasternack
1917 Andre Maquarre, Agide Jacchia
1918–1926 Agide Jacchia
1927–1929 Alfredo Casella
1930– Arthur Fiedler

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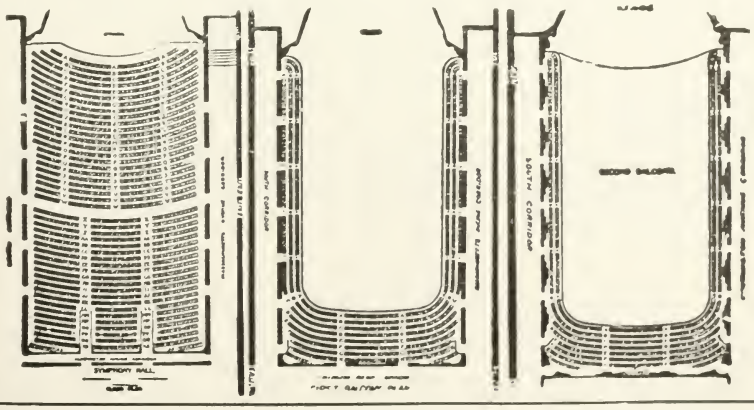
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Programme 27 **MONDAY, JUNE 3, 1935** *No. 12*

M. I. T. ALUMNI NIGHT

PROGRAMME

PRELUDE to "Carmen" Bizet
FINLANDIA, Symphonic Poem Sibelius
PRAYER OF THANKSGIVING, Old Dutch Hymn . . . Arranged by Kremser
OUVERTURE SOLENNELLE, "1812" Tchaikovsky

SOVIET IRON FOUNDRY Mossolov
VICTOR HERBERT FAVORITES Arranged by Sanford
JOLLY FELLOWS, Waltzes Vollstedt
POMP AND CIRCUMSTANCE, March Elgar

STEIN SONG

By courtesy of the Boston Art Club, an exhibit of works by its members is on view in the Huntington Avenue Foyer.

REQUEST NIGHT (Pension Fund Concert) Sunday, June 9
THE "PICTURES AT AN EXHIBITION" (with Hans Wiener Dancers) will be given an additional and final performance Wednesday, June 12
CHILDREN'S NIGHT Friday, June 14

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Programme 28 — **TUESDAY, JUNE 4, 1935** — *No. 12*

ENGLISH HIGH SCHOOL NIGHT
PROGRAMME

POLONAISE in A major Chopin-Glazounov
OVERTURE to "Ruy Blas" Mendelssohn
MINUET Paderewski
JOLLY FELLOWS, Waltz Volstedt

LA SOURCE, Ballet Suite Delibes
Scarf Dance — Love Scene — Variation — Circassian Dance
LIEBESTRAUM Liszt-Herbert
OUVERTURE SOLENNELLE, "1812" Tchaikovsky

MUSIC IN THE AIR, Selection Kern
PRAYER OF THANKSGIVING, Old Dutch Hymn . . . Arranged by Kremser
ENTRANCE OF THE GLADIATORS Fucik

ENGLISH HIGH SCHOOL ALMA MATER
(Conducted by L. R. LEWIS, '79)

By courtesy of the Boston Art Club, an exhibit of works by its members is on view in the Huntington Avenue Foyer.

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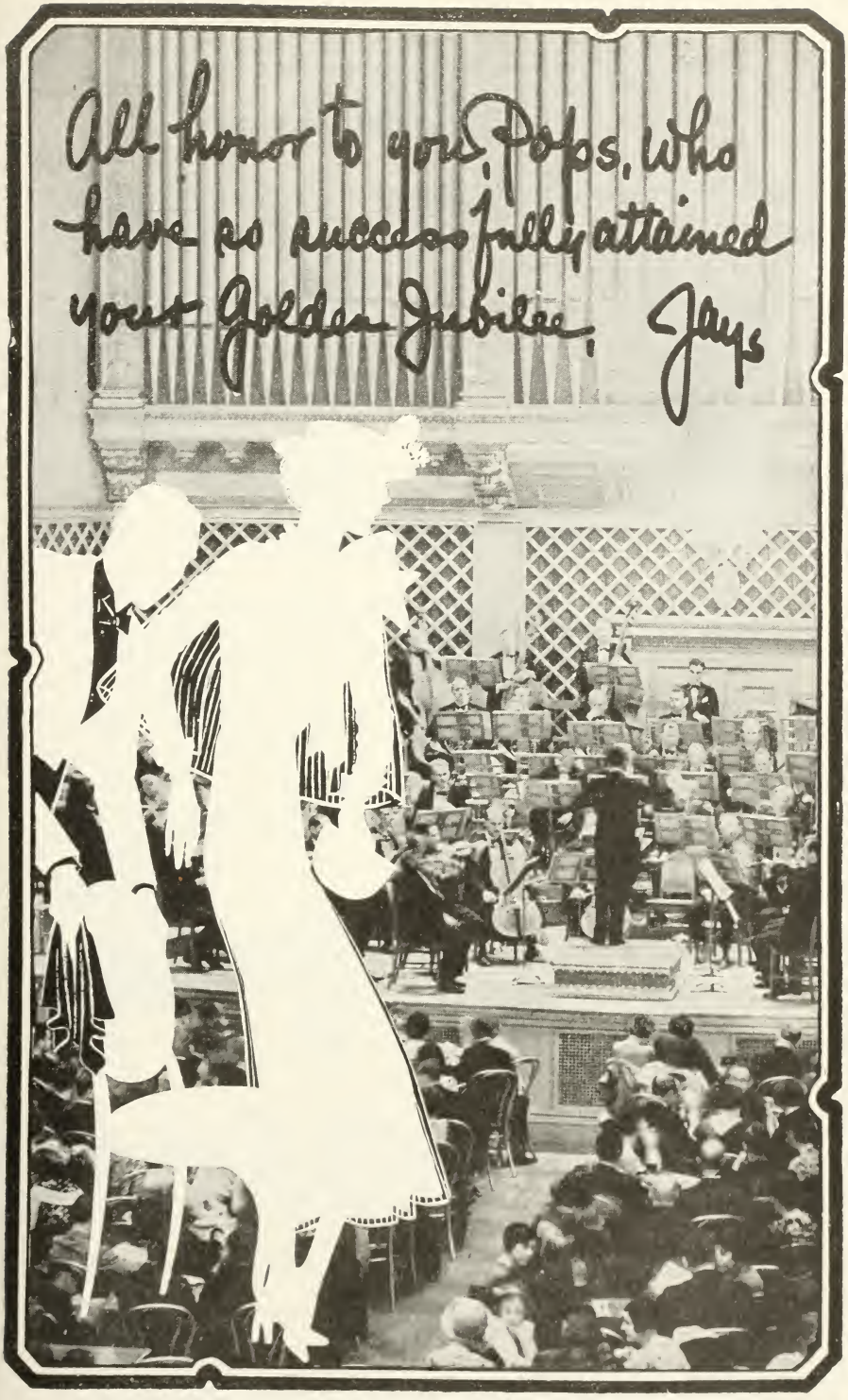
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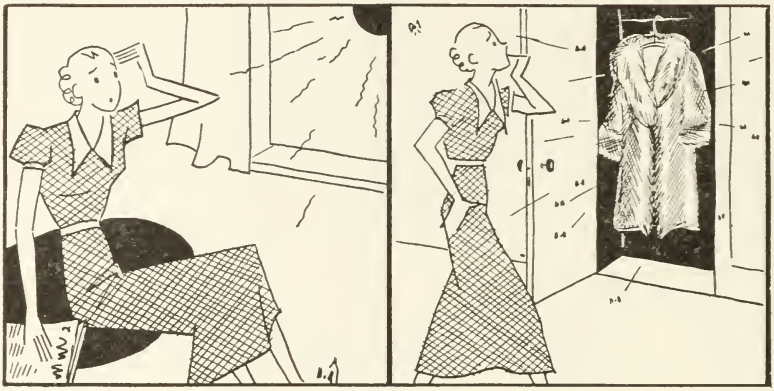
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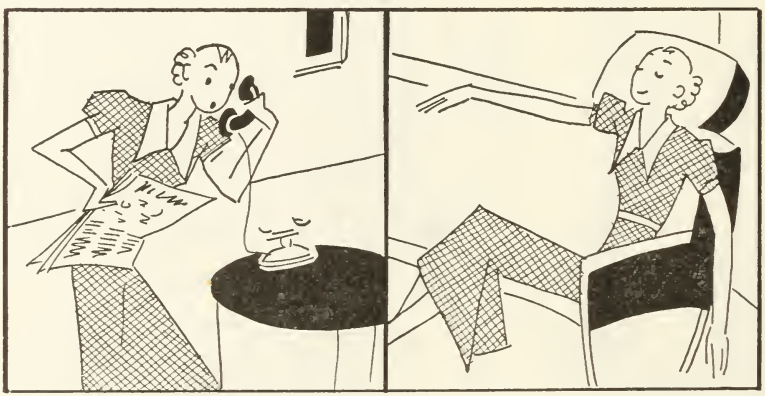

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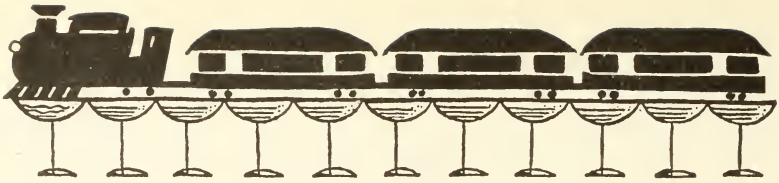
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Programme 29

WEDNESDAY, JUNE 5, 1935

PROGRAMME

FLAG OF VICTORY, March Blon
SUITE from "Carmen" Bizet
March of the Smugglers—Change of the Guard Mount—Toreador's Song
MAXIMILIAN ROBESPIERRE, Overture Litolff
FRAMINGHAM STATE TEACHERS COLLEGE GLEE CLUB
FRED W. ARCHIBALD, *Director*
Four Love Songs Brahms
"Was once a pretty, tiny birdie"
"In wood embowered, 'neath azure skies"
"No, there is no bearing with these spiteful neighbors"
"Secret nook in shady spot"

THE MOLDAU, Symphonic Poem Smetana
PRELUDE in C-sharp minor Rachmaninoff
PAGEANT OF P. T. BARNUM, Suite Moore
I. Boyhood at Bethel
II. Joice Heth—161-year-old Negress
III. General and Mrs. Tom Thumb
IV. Jenny Lind
V. Circus Parade

NAUGHTY MARIETTA, Selection Herbert
MARCH OF THE LITTLE LEAD SOLDIERS Pierné
SIXTH HUNGARIAN DANCE Brahms

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A SYMPHONY QUESTIONNAIRE

Last March, a letter was addressed by the committee of the Brooklyn Institute, which sponsors the Boston Symphony concerts in that city, to all the Brooklyn subscribers. These questions were asked:

How did you become a Boston Symphony Subscriber?
Was it a family tradition?
Did a friend first invite you to attend a concert?
Did you read about these concerts in the newspapers?

A veritable flood of answers was received. They were impressive by their almost unvarying expression of great enjoyment in the concerts, as well as interesting for the proportion of reasons given. Such evidence of deep-rooted and widespread enthusiasm in a visited city leads to speculation as to what might be the result of such an inquiry among the Boston subscribers.

A few spoke of having been led to the concerts by a friend or by reading of them. But with by far the larger number, attendance at the concerts was a cherished custom of so many years that they came under the head of a "family tradition."

A few of the answers are here given in part:

"Yes, it was a family tradition, and it is now a continuing tradition of my life. It began with me in the early Boston days; while at Smith college I heard the Orchestra's annual concert there. Again in Boston, and later in New York, I have regularly attended the concerts."

"I was 'conditioned' to Symphony Concerts so long ago, I can't even remember when I didn't go. I think I started at the old Academy at the age of ten or twelve."

"A friend invited me to the Boston Symphony concerts as long ago as when they were being held at the Baptist Temple. I subscribed for two tickets when the Academy of Music was built, and take them year by year—the same seats in the second balcony. I prefer the music from there, and invite a friend—which I could not do buying more expensive tickets. When I cannot attend, I try to pass my tickets on to music lovers who cannot buy for themselves at the present time."

"My husband's family and mine were supporters and 'devotees' of the Boston Symphony long before we were married and came to Brooklyn to live. It was part of the family programme with us."

"As a little girl, I was taken to the Friday afternoon rehearsals in the old Academy of Music. The Boston Symphony was the first orchestra I ever heard. I have taken tickets for many years and I shall take them until the Boston Symphony gives me up or I die. No matter how old or hackneyed, how modern or discordant or wild the compositions may be, I have never found Mr. Koussevitzky's interpretations uninteresting, and I can say that for no other conductor I have ever heard."

"A delightful habit I acquired as a little girl. We have always had the same (relative) seats."

Letters from Boston subscribers are welcomed and will be printed in a later issue.

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FOR "POP" TICKETS, TELEPHONE COMMONWEALTH 1492

THURSDAY, JUNE 6, 1935

Programme 30

NEW ENGLAND CONSERVATORY NIGHT

PROGRAMME

MARCH from "Mlada" Moussorgsky
OVERTURE to "Egmont" Beethoven
VARIATIONS from the "Emperor" String Quartet Haydn
LA TOSCA, Fantasia Puccini

PIANO CONCERTO No. 1, in C major—First movement Beethoven
Allegro con brio
Soloist—PETER LOUIS WALTERS
MASQUERADE (An American Rhapsody) McKinley
SOVIET IRON FOUNDRY Mossolov

ANYTHING GOES, Selection Porter
VOICES OF SPRING, Waltzes Strauss
SALUTATION Converse

FRIDAY, JUNE 7, 1935

Programme 31

SIMMONS COLLEGE NIGHT

PROGRAMME

LA SORELLA, March Borel-Clerc
OVERTURE to "Phèdre" Massenet
CAVALLERIA RUSTICANA, Prelude and Siciliana Mascagni
Horn Solo: WILLEM VALKENIER
RIDE OF THE VALKYRIES Wagner

THE YOUTH OF HERCULES, Symphonic Poem Saint-Saëns
PIANO CONCERTO No. 1, in G minor Mendelssohn
Soloist—RUTH CULBERTSON

WHERE THE CITRONS BLOOM, Waltzes Strauss
SIMMONS MARCHING SONG Burchenal
WINTERGREEN FOR PRESIDENT, from "Of Thee I Sing" Gershwin

PENSION FUND CONCERT

(To Benefit the Orchestra's Pension Fund)

SUNDAY, JUNE 9

Tickets 50c., 75c., $1.00, $1.50 (no tax)



Opening June 5th.

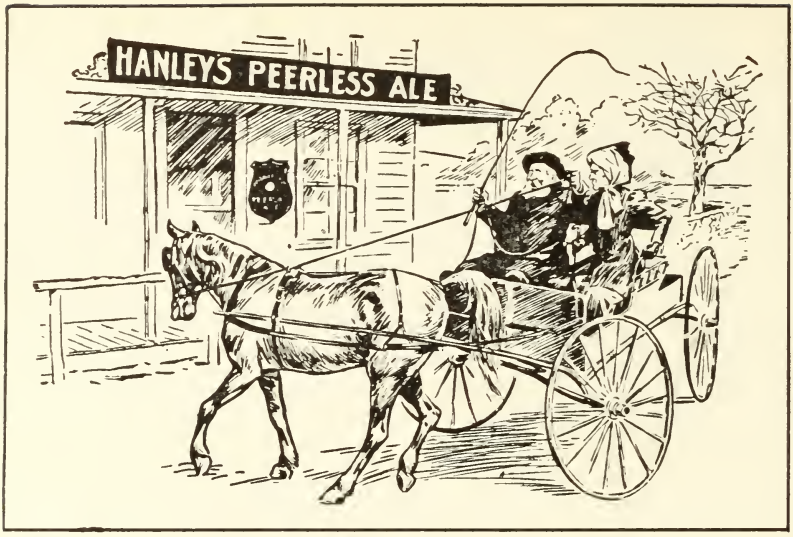
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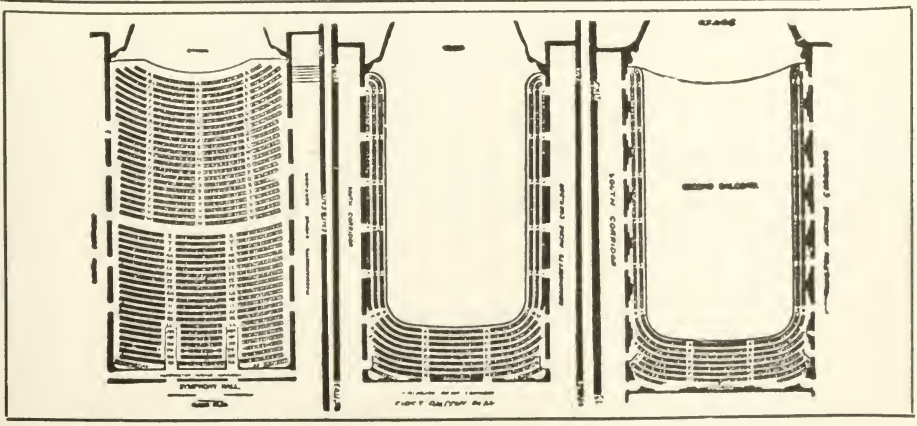
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(Payment for season tickets is not due until next autumn)

THE SYMPHONY HALL POPS



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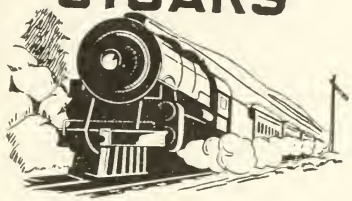
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Programme 28 *No. 13*

TUESDAY, JUNE 4, 1935
ENGLISH HIGH SCHOOL NIGHT
PROGRAMME

POLONAISE in A major Chopin-Glazounov
OVERTURE to "Ruy Blas" Mendelssohn
MINUET Paderewski
JOLLY FELLOWS, Waltz Volstedt

LA SOURCE, Ballet Suite Delibes
Scarf Dance Love Scene Variation Circassian Dance

LIEBESTRAUM Liszt-Herbert
OUVERTURE SOLENNELLE, "1812" Tchaikovsky

MUSIC IN THE AIR, Selection Kern
PRAYER OF THANKSGIVING, Old Dutch Hymn . . . Arranged by Kremser
ENTRANCE OF THE GLADIATORS Fucik

BOSTON ENGLISH HIGH SCHOOL ALMA MATER
Conducted by Professor LEO RICH LEWIS, '79
(*Air:* "Maryland, My Maryland")

Alma Mater, tried and true,
English High, our English High,
Oft our hearts shall turn to you,
English High, our English High.
Should e'er the laurel wreath be mine,
I'll lay the honor at thy shrine,
Our hearts, our hopes, our prayers are thine,
English High, our English High.

Men may come and men may go,
English High, our English High.
Yet in deep and peaceful flow,
English High, our English High.
Shall thy stream of learning wide,
Through the ages grandly glide,
Ever to thy sons a pride,
English High, our English High.

By courtesy of the Boston Art Club, an exhibit of works by its members is on view in the Huntington Avenue Foyer.

REQUEST NIGHT (Pension Fund Concert) Sunday, June 9
THE "PICTURES AT AN EXHIBITION" (with Hans Wiener Dancers) will be given an additional and final performance Wednesday, June 12
CHILDREN'S NIGHT Friday, June 14

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Programme 29 **WEDNESDAY, JUNE 5, 1935** *No. 13*

PROGRAMME

FLAG OF VICTORY, March Blon
SUITE from "Carmen" Bizet
March of the Smugglers—Change of the Guard Mount—Toreador's Song
MAXIMILIAN ROBESPIERRE, Overture Litolff
FRAMINGHAM STATE TEACHERS COLLEGE GLEE CLUB
FRED W. ARCHIBALD, *Director*
Four Love Songs Brahms
"Was once a pretty, tiny birdie"
"In wood embowered, 'neath azure skies"
"No, there is no bearing with these spiteful neighbors"
"Secret nook in shady spot"

THE MOLDAU, Symphonic Poem Smetana
PRELUDE in C-sharp minor Rachmaninoff
PAGEANT OF P. T. BARNUM, Suite Moore
I. Boyhood at Bethel
II. Joice Heth—161-year-old Negress
III. General and Mrs. Tom Thumb
IV. Jenny Lind
V. Circus Parade

NAUGHTY MARIETTA, Selection Herbert
MARCH OF THE LITTLE LEAD SOLDIERS Pierné
SIXTH HUNGARIAN DANCE Brahms

STEINWAY PIANO

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The "High Pines Orchestra" has taken a group of tables

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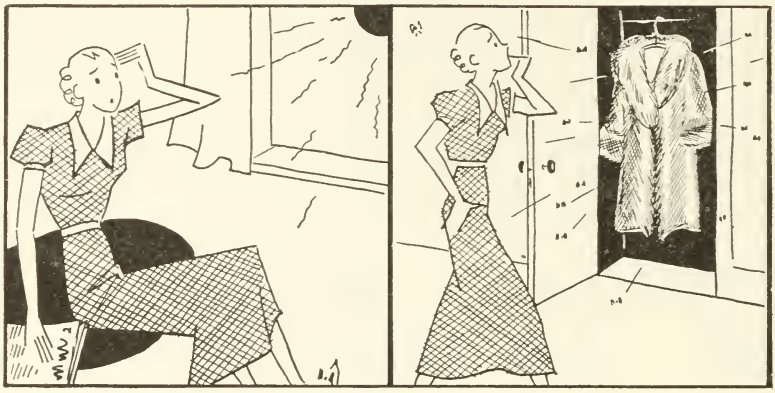
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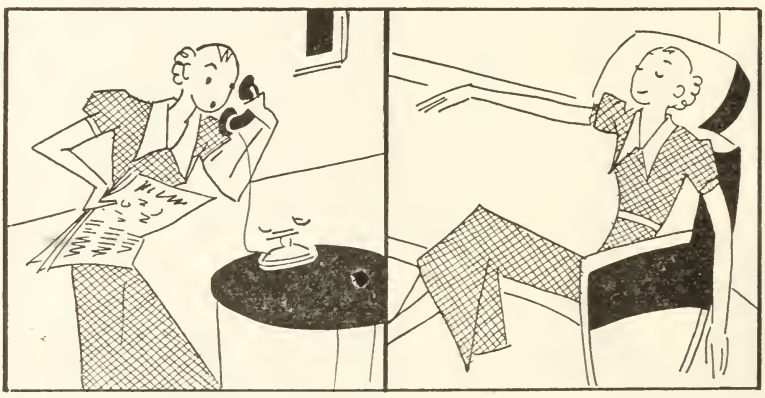

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5. Chateau Pontet Canet B & G	2.50	1.50
7. St. Julien B & G	2.25	1.25

RHINE WINES

9. Zeltinger (Moselle) D. Leiden	2.00	1.25
11. Niersteiner D. Leiden	2.00	1.25
13. Rudesheimer D. Leiden	2.75	1.50
15. Liebfraumilch 1929 Langenbach	3.00	1.75

ALSATIAN

17. Gewurztraminer	2.00	1.25

ITALIAN

19. Melini Chianti 1931	2.00	1.25
21. Mirafiore Chianti 1931	2.00	1.25
23. Mirafiore Borolo 1931	2.00	1.25
25. Mirafiore Passito di Moscato	2.00	

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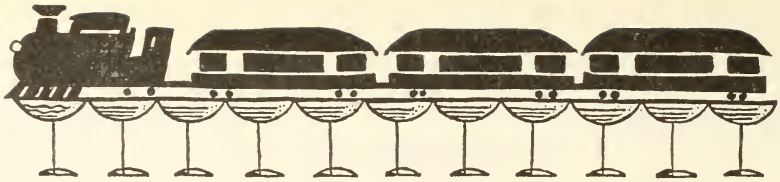
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Programme 30

THURSDAY, JUNE 6, 1935

NEW ENGLAND CONSERVATORY NIGHT

PROGRAMME

MARCH from "Mlada" Moussorgsky
OVERTURE to "Egmont" Beethoven
VARIATIONS from the "Emperor" String Quartet Haydn
LA TOSCA, Fantasia Puccini

PIANO CONCERTO No. 1, in C major—First movement Beethoven
Allegro con brio
Soloist—PETER LOUIS WALTERS
MASQUERADE (An American Rhapsody) McKinley
SOVIET IRON FOUNDRY Mossolov

ANYTHING GOES, Selection Porter
VOICES OF SPRING, Waltzes Strauss
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FROM SYMPHONY SUBSCRIBERS

To the letters recently printed on this page from subscribers to the Boston Symphony concerts, more are here quoted. Their writers tell how they first came to attend the symphony concerts:

"I shall be delighted to tell you how I became a subscriber. My uncle was a great lover of music, and he had several tickets other than his own to give to friends and relatives who also loved music. I attended many a concert under Muck, Fiedler and Monteux, and, when my uncle died, I did not care to give them up. I have praised the Symphony Orchestra to my friends and some have subscribed since and are thoroughly enjoying them."

"'How did I become a Boston Symphony subscriber?' By hearing others who were subscribers express their delight in and inspiration from the Boston Symphony Orchestra."

"My mother and father decided I should hear some really uplifting music when I was about twelve or so. Each took me by turn to the Symphony Concerts. I had a wonderful time, partly, I am sure, because to stay up late and go out at night all dressed up with my family was such a treat. Returning from college, I renewed the subscription. To me there is still a thrill in going to the Symphony Concerts, mingled with the beautifully balanced programmes and that great sweep of music."

"Long years ago at Harvard, I went regularly to the Friday afternoon rehearsals, giving up lunch that day in order to stand in line an hour to secure seats. That opportunity made me such an enthusiastic Boston Symphony lover that I am today much more thrilled by one of their concerts than by the Grand Opera."

"I have subscribed to the Boston Symphony for many years—have always heard the concerts since my father or mother sent me, or brought me, from the age of twelve."

"To begin with, I am a musician by profession, to whom a symphony is an open book. My first introduction to Boston Symphony concerts dates back to my student days in 1901 or 1902. Attendance at a Boston Symphony concert for me is not only æsthetic joy in hearing masterpieces played in a masterly way, but the awakening of reminiscences of the years spent in close contact with the best orchestral works, and reliving my own parts in them."

"My brother, working his way through college, scraped together enough money for his first big present to me on my graduation from high school—a ticket for a Boston Symphony concert. It was the first paid concert I ever attended. Tchaikovsky's Fourth Symphony was performed. I was tremendously excited and thrilled to hear all the instruments playing together. I was charmed by the melody. I came home and bought the music. Some time later the symphony was played again. I have since studied the symphonies of Mozart, Haydn and Beethoven in four-hand piano arrangements. We have never wearied of the symphonies. I can truthfully say that there is no entertainment during the entire year that gives me so much real pleasure as the symphony concerts."

Letters from Boston subscribers are welcomed, and will be printed in a later issue.

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FRIDAY, JUNE 7, 1935

Programme 31

SIMMONS COLLEGE NIGHT

PROGRAMME

LA SORELLA, March Borel-Clerc
OVERTURE to "Phèdre" Massenet
CAVALLERIA RUSTICANA, Prelude and Siciliana Mascagni
Horn Solo: WILLEM VALKENIER
RIDE OF THE VALKYRIES Wagner

THE YOUTH OF HERCULES, Symphonic Poem Saint-Saëns
PIANO CONCERTO No. 1, in G minor Mendelssohn
Soloist—RUTH CULBERTSON

WHERE THE CITRONS BLOOM, Waltzes Strauss
SIMMONS MARCHING SONG Burchenal
WINTERGREEN FOR PRESIDENT, from "Of Thee I Sing" Gershwin

SATURDAY, JUNE 8, 1935

Programme 32

PROGRAMME

PROCESSION OF THE SARDAR, from "Caucasian Sketches" . Ippolitov-Ivanov
OVERTURE to "Raymond" Thomas
THE FLIGHT OF THE BUMBLE BEE Rimsky-Korsakov
THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia Saint-Saëns
Introduction and Royal March of the Lion
Cocks and Hens
Horses of Tartary (Fleet Animals)
Tortoises
The Elephant
Kangaroos
Personages with long ears
The Cuckoo in the depth of the forest
Pianists
The Swan (Solo violoncello, J. LANGENDOEN)
Finale
Pianos: JESÚS MARÍA SANROMÁ—LEO LITWIN

IRISH RHAPSODY Herbert
LARGO from "Xerxes" Handel
BOLERO Ravel

ROBERTA, Selection Kern
AT DAWNING Cadman
AMID THUNDER AND LIGHTNING, Polka Strauss

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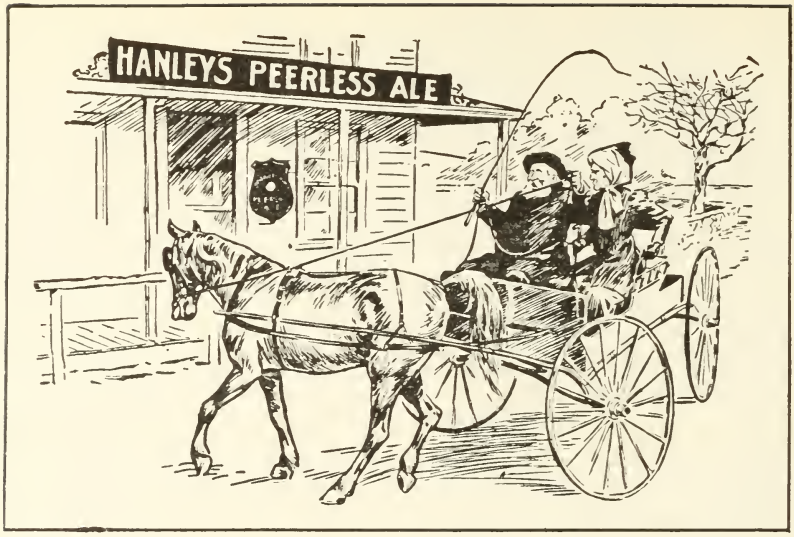
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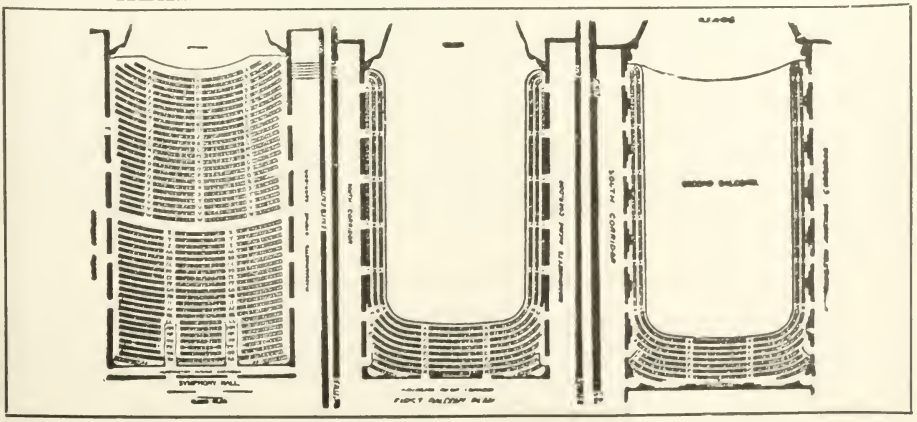
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KOUSSEVITZKY *in* LONDON

The London Music Festival of the B. B. C. (British Broadcasting Corporation) Orchestra was opened by its regular conductor, Adrian Boult, on May 10, and on May 17, Dr. Serge Koussevitzky appeared in the first of the three concerts which he is to conduct. The newspapers thus described the event:

Sunday Times, May 19, 1935 (Ernest Newman)

"The second concert of the B. B. C.'s Festival on Friday evening was in the hands of Mr. Koussevitzky, who persuaded the B. B. C. Orchestra, in the 'Figaro' overture, the Eroica, and the Sibelius No. 2, to play as it has rarely played before, even though it was frequently evident that it did not yield him without considerable effort what he can obtain so easily from his Boston orchestra. This was especially evident in the overture, brilliantly as it was carried off.

"The performance of the Eroica might have been designed to prove a thesis I have often put forward in these columns—that a work of this kind must not be exhibited in a mummified form, as an embalmed 'classic,' but in a form that shall make it thrill the modern listener as it must have thrilled its first hearers, to whom it was not a 'classic' seen in a distant, mellowing historical perspective but a work of shattering contemporaneity, a challenge flung in the face of all the music that had preceded it in its own genre. The rage of Beethoven, for instance, expressed in those tearing discords in the first movement, ought to startle and terrify us of today as much as they did the first amazed spectators of it. On Friday we had a reading of the incomparable masterpiece that was at once perfectly polished in detail and overwhelming in its general power. This, we felt, was how Beethoven himself must have felt when he wrote the work.

"So again with the Sibelius. Here was the elemental quality that is the foundation of Sibelius' greatest thinking, the sense of a heroic voice speaking from a past that was stronger, harder than the polished world out of which the classical symphony grew, the spirit and the scenery that gave birth to the great northern sagas. The total effect of the performance was terrific; and it came not from any facile exploitation of this inviting detail or that but from a complete absorption on the conductor's part in the mind of the composer. Not the least astonishing feature of the performance was the daring and successful insistence on all the elements in Sibelius' scoring that sound merely crude, or indeed ugly, in the ordinary reading, but that here revealed themselves as the only possible correlatives of the composer's thought."

Applications are now being received for each series by the Boston Symphony Orchestra next season. The subscription office is open daily, and in the evening during the Pop concerts.

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Programme 30 THURSDAY, JUNE 6, 1935 *No. 14*

NEW ENGLAND CONSERVATORY NIGHT

PROGRAMME

MARCH from "Mlada" Moussorgsky
OVERTURE to "Egmont" Beethoven
VARIATIONS from the "Emperor" String Quartet Haydn
LA TOSCA, Fantasia Puccini

PIANO CONCERTO No. 1, in C major—First movement Beethoven
Allegro con brio

Soloist—Peter Louis Walters

MASQUERADE (An American Rhapsody) McKinley
SOVIET IRON FOUNDRY Mossolov

ANYTHING GOES, Selection Porter
VOICES OF SPRING, Waltzes Strauss
SALUTATION Converse

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REQUEST NIGHT (Pension Fund Concert) Sunday, June 9
THE "PICTURES AT AN EXHIBITION" (with Hans Wiener Dancers) will be given an additional and final performance Wednesday, June 12
CHILDREN'S NIGHT Friday, June 14

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Programme 31 FRIDAY, JUNE 7, 1935 *No. 14*

SIMMONS COLLEGE NIGHT

PROGRAMME

LA SORELLA. March Borel-Clerc
OVERTURE to "Phèdre" Massenet
CAVALLERIA RUSTICANA. Prelude and Siciliana Mascagni
Horn Solo: WILLEM VALKENIER
RIDE OF THE VALKYRIES Wagner

THE YOUTH OF HERCULES. Symphonic Poem Saint-Saëns
PIANO CONCERTO No. 1, in G minor Mendelssohn
Soloist—RUTH CULBERTSON

WHERE THE CITRONS BLOOM, Waltzes Strauss
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WINTERGREEN FOR PRESIDENT, from "Of Thee I Sing" Gershwin
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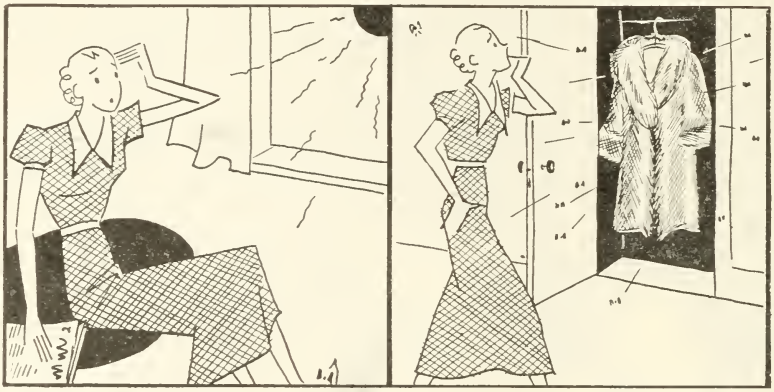
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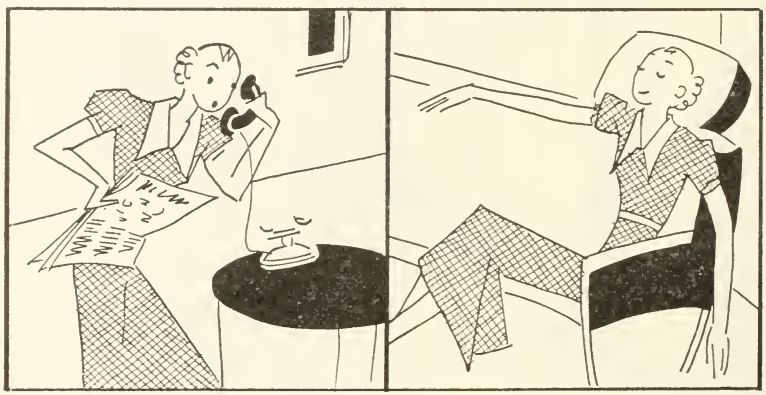

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27. Bordeaux Superieur Blanc de Luze	1.75	1.00
29. Graves Superieur 1929 de Luze	2.00	1.00
31. Barsac 1929 de Luze	2.50	1.50

SHERRY — PORT — MADEIRA

S. S. Pierce Company Importations	Bot.	Glass
35. Duff Gordon Generoso Sherry	2.00	.25
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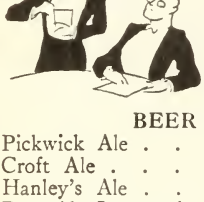
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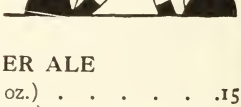
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Programme 32

SATURDAY, JUNE 8, 1935

PROGRAMME

PROCESSION OF THE SARDAR, from "Caucasian Sketches" . Ippolitov-Ivanov
OVERTURE to "Raymond" Thomas
THE FLIGHT OF THE BUMBLE BEE Rimsky-Korsakov
THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia Saint-Saëns
Introduction and Royal March of the Lion
Cocks and Hens
Horses of Tartary (Fleet Animals)
Tortoises
The Elephant
Kangaroos
Personages with long ears
The Cuckoo in the depth of the forest
Pianists
The Swan (Solo violoncello, J. LANGENDOEN)
Finale

Pianos: JESÚS MARÍA SANROMÁ—LEO LITWIN

IRISH RHAPSODY Herbert
LARGO from "Xerxes" Handel
BOLERO Ravel

ROBERTA, Selection Kern
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FROM SYMPHONY SUBSCRIBERS

To the letters recently printed on this page from subscribers to the Boston Symphony concerts, more are here quoted. Their writers tell how they first came to attend the symphony concerts:

"I shall be delighted to tell you how I became a subscriber. My uncle was a great lover of music, and he had several tickets other than his own to give to friends and relatives who also loved music. I attended many a concert under Muck, Fiedler and Monteux, and, when my uncle died, I did not care to give them up. I have praised the Symphony Orchestra to my friends and some have subscribed since and are thoroughly enjoying them."

"'How did I become a Boston Symphony subscriber?' By hearing others who were subscribers express their delight in and inspiration from the Boston Symphony Orchestra."

"My mother and father decided I should hear some really uplifting music when I was about twelve or so. Each took me by turn to the Symphony Concerts. I had a wonderful time, partly, I am sure, because to stay up late and go out at night all dressed up with my family was such a treat. Returning from college, I renewed the subscription. To me there is still a thrill in going to the Symphony Concerts, mingled with the beautifully balanced programmes and that great sweep of music."

"Long years ago at Harvard, I went regularly to the Friday afternoon rehearsals, giving up lunch that day in order to stand in line an hour to secure seats. That opportunity made me such an enthusiastic Boston Symphony lover that I am today much more thrilled by one of their concerts than by the Grand Opera."

"I have subscribed to the Boston Symphony for many years—have always heard the concerts since my father or mother sent me, or brought me, from the age of twelve."

"To begin with, I am a musician by profession, to whom a symphony is an open book. My first introduction to Boston Symphony concerts dates back to my student days in 1901 or 1902. Attendance at a Boston Symphony concert for me is not only æsthetic joy in hearing masterpieces played in a masterly way, but the awakening of reminiscences of the years spent in close contact with the best orchestral works, and reliving my own parts in them."

"My brother, working his way through college, scraped together enough money for his first big present to me on my graduation from high school—a ticket for a Boston Symphony concert. It was the first paid concert I ever attended. Tchaikovsky's Fourth Symphony was performed. I was tremendously excited and thrilled to hear all the instruments playing together. I was charmed by the melody. I came home and bought the music. Some time later the symphony was played again. I have since studied the symphonies of Mozart, Haydn and Beethoven in four-hand piano arrangements. We have never wearied of the symphonies. I can truthfully say that there is no entertainment during the entire year that gives me so much real pleasure as the symphony concerts."

Letters from Boston subscribers are welcomed, and will be printed in a later issue.

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SUNDAY, JUNE 9, 1935

Programme 33

REQUEST NIGHT

PROGRAMME

POMP AND CIRCUMSTANCE, March Elgar
SYMPHONY IN B MINOR, "Unfinished" Schubert
I. Allegro moderato
II. Andante con moto
OUVERTURE SOLENNELLE, "1812" Tchaikovsky

PEER GYNT Suite Grieg
Morning Mood—Aase's Death—Anitra's Dance—
In the Hall of the Troll King
LARGO from "Xerxes" Handel
BOLERO Ravel

BY THE BEAUTIFUL BLUE DANUBE, "Waltzes" Strauss
PRAYER OF THANKSGIVING, Old Dutch Hymn Valerius-Kremser
RHAPSODY IN BLUE Gershwin
Soloist: JESÚS MARÍA SANROMÁ
ENCORES—VALSE TRISTE Sibelius
"JEALOUSY," Gypsy Tango Gade
LIEBESTRAUM Liszt-Herbert
"CARIOCA" Youmans

MONDAY, JUNE 10, 1935

ENTIRE HOUSE TAKEN BY
BOSTON UNIVERSITY

TUESDAY, JUNE 11, 1935

Programme 35

PROGRAMME

SEMPER FIDELIS, March Sousa
OVERTURE to "Semiramide" Rossini
THREE GERMAN DANCES Mozart
D major G major C major ("The Sleigh Ride")
BALLET OF THE HOURS, from "La Gioconda" Ponchielli

SUITE from "The Cid" Massenet
Castillane—Aubade—Navarraise
WHISPERING OF THE FLOWERS Blon
SECOND HUNGARIAN RHAPSODY Liszt

MLLE. MODISTE, Selection Herbert
DARTMOUTH SONGS
CARIOCA Youmans

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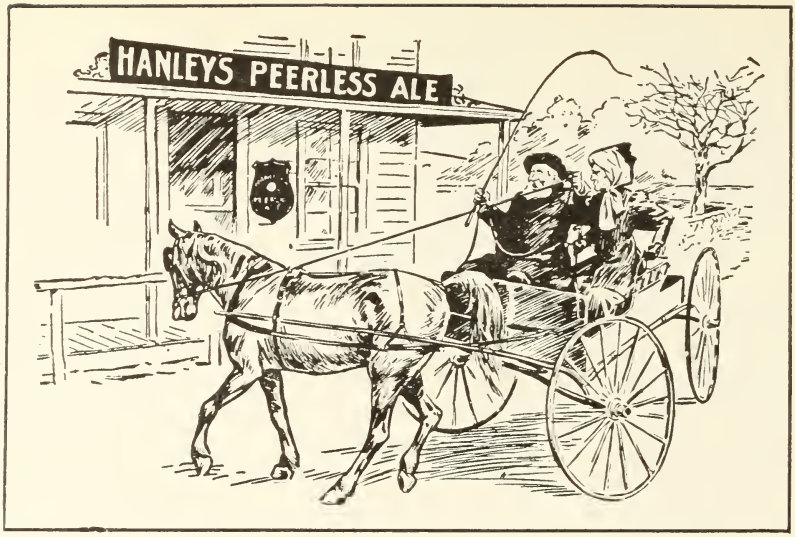
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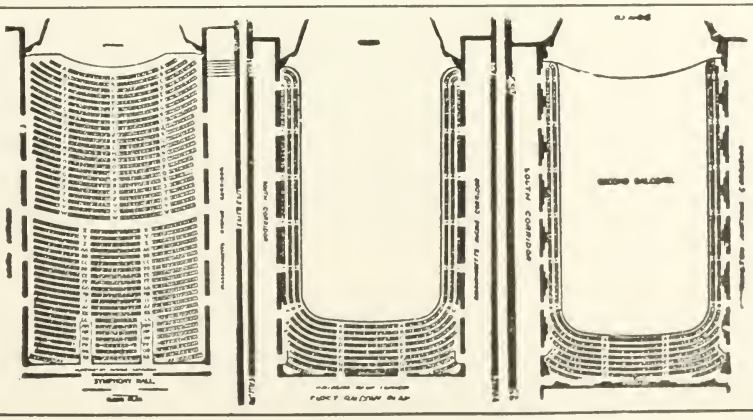
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KOUSSEVITZKY *in* LONDON

The London Music Festival of the B. B. C. (British Broadcasting Corporation) Orchestra was opened by its regular conductor, Adrian Boult, on May 10, and on May 17, Dr. Serge Koussevitzky appeared in the first of the three concerts which he is to conduct. The newspapers thus described the event:

Sunday Times, May 19, 1935 (Ernest Newman)

"The second concert of the B. B. C.'s Festival on Friday evening was in the hands of Mr. Koussevitzky, who persuaded the B. B. C. Orchestra, in the 'Figaro' overture, the Eroica, and the Sibelius No. 2, to play as it has rarely played before, even though it was frequently evident that it did not yield him without considerable effort what he can obtain so easily from his Boston orchestra. This was especially evident in the overture, brilliantly as it was carried off.

"The performance of the Eroica might have been designed to prove a thesis I have often put forward in these columns—that a work of this kind must not be exhibited in a mummified form, as an embalmed 'classic,' but in a form that shall make it thrill the modern listener as it must have thrilled its first hearers, to whom it was not a 'classic' seen in a distant, mellowing historical perspective but a work of shattering contemporaneity, a challenge flung in the face of all the music that had preceded it in its own genre. The rage of Beethoven, for instance, expressed in those tearing discords in the first movement, ought to startle and terrify us of today as much as they did the first amazed spectators of it. On Friday we had a reading of the incomparable masterpiece that was at once perfectly polished in detail and overwhelming in its general power. This, we felt, was how Beethoven himself must have felt when he wrote the work.

"So again with the Sibelius. Here was the elemental quality that is the foundation of Sibelius' greatest thinking, the sense of a heroic voice speaking from a past that was stronger, harder than the polished world out of which the classical symphony grew, the spirit and the scenery that gave birth to the great northern sagas. The total effect of the performance was terrific; and it came not from any facile exploitation of this inviting detail or that but from a complete absorption on the conductor's part in the mind of the composer. Not the least astonishing feature of the performance was the daring and successful insistence on all the elements in Sibelius' scoring that sound merely crude, or indeed ugly, in the ordinary reading, but that here revealed themselves as the only possible correlatives of the composer's thought."

Applications are now being received for each series by the Boston Symphony Orchestra next season. The subscription office is open daily, and in the evening during the Pop concerts.

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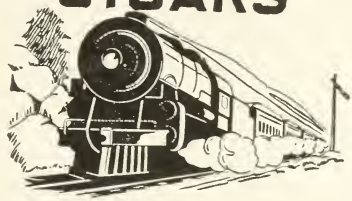
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Programme 32 **SATURDAY, JUNE 8, 1935** *No. 15*

PROGRAMME

PROCESSION OF THE SARDAR, from "Caucasian Sketches" . Ippolitov-Ivanov
OVERTURE to "Raymond" Thomas
THE FLIGHT OF THE BUMBLE BEE Rimsky-Korsakov
THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia Saint-Saëns
Introduction and Royal March of the Lion
Cocks and Hens
Horses of Tartary (Fleet Animals)
Tortoises
The Elephant
Kangaroos
Personages with long ears
The Cuckoo in the depth of the forest
Pianists
The Swan (Solo violoncello, J. LANGENDOEN)
Finale

Pianos: JESÚS MARÍA SANROMÁ—LEO LITWIN

IRISH RHAPSODY Herbert
LARGO from "Xerxes" Handel
BOLERO Ravel

ROBERTA, Selection Kern
AT DAWNING Cadman
AMID THUNDER AND LIGHTNING, Polka Strauss

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Emmanuel College have taken a section of the floor

By courtesy of the Boston Art Club, an exhibit of works by its members is on view in the Huntington Avenue Foyer.

THE "PICTURES AT AN EXHIBITION" (with Hans Wiener Dancers) . Wednesday, June 12
CHILDREN'S NIGHT Friday, June 14
AMERICAN PROGRAMME Saturday, June 15
THE REQUEST PROGRAMME WILL BE REPEATED Monday, June 17

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SUNDAY, JUNE 9, 1935

REQUEST NIGHT PROGRAMME

POMP AND CIRCUMSTANCE, March Elgar

SYMPHONY IN B MINOR, "Unfinished" Schubert
I. Allegro moderato
II. Andante con moto

OUVERTURE SOLENNELLE, "1812" Tchaikovsky

PEER GYNT Suite Grieg
Morning Mood—Aase's Death—Anitra's Dance—
In the Hall of the Troll King

LARGO from "Xerxes" Handel

BOLERO Ravel

BY THE BEAUTIFUL BLUE DANUBE, "Waltzes" Strauss

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Soloist: JESÚS MARÍA SANROMÁ
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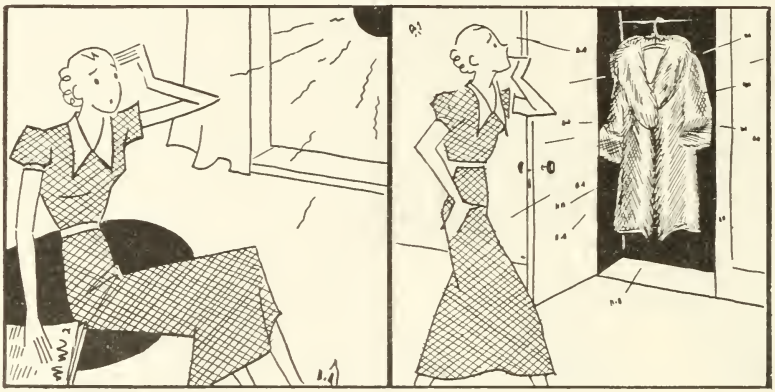
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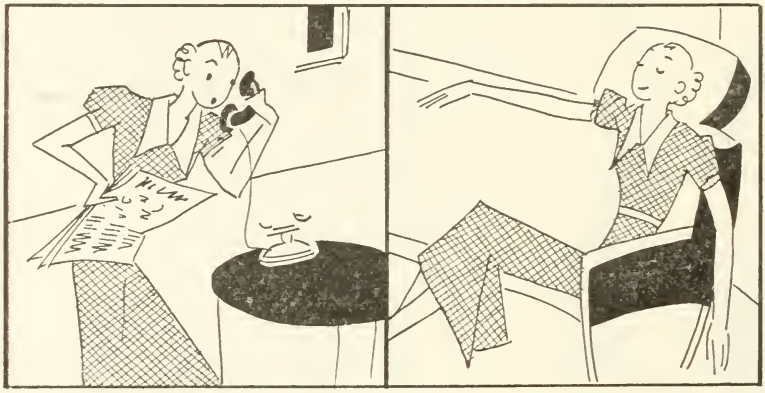

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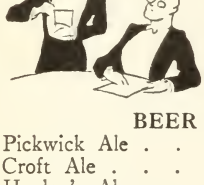
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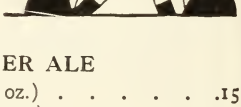
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MONDAY, JUNE 10, 1935

ENTIRE HOUSE TAKEN BY
BOSTON UNIVERSITY

Programme 35

TUESDAY, JUNE 11, 1935

PROGRAMME

SEMPER FIDELIS, March Sousa

OVERTURE to "Semiramide" Rossini

THREE GERMAN DANCES Mozart
D major G major C major ("The Sleigh Ride")

BALLET OF THE HOURS, from "La Gioconda" Ponchielli

SUITE from "The Cid" Massenet
Castillane—Aubade—Navarraise

WHISPERING OF THE FLOWERS Blon

SECOND HUNGARIAN RHAPSODY Liszt

MLLE. MODISTE, Selection Herbert

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FROM SYMPHONY SUBSCRIBERS

To the letters recently printed on this page from subscribers to the Boston Symphony concerts, more are here quoted. Their writers tell how they first came to attend the symphony concerts:

"I shall be delighted to tell you how I became a subscriber. My uncle was a great lover of music, and he had several tickets other than his own to give to friends and relatives who also loved music. I attended many a concert under Muck, Fiedler and Monteux, and, when my uncle died, I did not care to give them up. I have praised the Symphony Orchestra to my friends and some have subscribed since and are thoroughly enjoying them."

" 'How did I become a Boston Symphony subscriber?' By hearing others who were subscribers express their delight in and inspiration from the Boston Symphony Orchestra."

"My mother and father decided I should hear some really uplifting music when I was about twelve or so. Each took me by turn to the Symphony Concerts. I had a wonderful time, partly, I am sure, because to stay up late and go out at night all dressed up with my family was such a treat. Returning from college, I renewed the subscription. To me there is still a thrill in going to the Symphony Concerts, mingled with the beautifully balanced programmes and that great sweep of music."

"Long years ago at Harvard, I went regularly to the Friday afternoon rehearsals, giving up lunch that day in order to stand in line an hour to secure seats. That opportunity made me such an enthusiastic Boston Symphony lover that I am today much more thrilled by one of their concerts than by the Grand Opera."

"I have subscribed to the Boston Symphony for many years—have always heard the concerts since my father or mother sent me, or brought me, from the age of twelve."

"To begin with, I am a musician by profession, to whom a symphony is an open book. My first introduction to Boston Symphony concerts dates back to my student days in 1901 or 1902. Attendance at a Boston Symphony concert for me is not only æsthetic joy in hearing masterpieces played in a masterly way, but the awakening of reminiscences of the years spent in close contact with the best orchestral works, and reliving my own parts in them."

"My brother, working his way through college, scraped together enough money for his first big present to me on my graduation from high school—a ticket for a Boston Symphony concert. It was the first paid concert I ever attended. Tchaikovsky's Fourth Symphony was performed. I was tremendously excited and thrilled to hear all the instruments playing together. I was charmed by the melody. I came home and bought the music. Some time later the symphony was played again. I have since studied the symphonies of Mozart, Haydn and Beethoven in four-hand piano arrangements. We have never wearied of the symphonies. I can truthfully say that there is no entertainment during the entire year that gives me so much real pleasure as the symphony concerts."

Letters from Boston subscribers are welcomed, and will be printed in a later issue.

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WEDNESDAY, JUNE 12, 1935

Programme 36

PROGRAMME

HUNGARIAN MARCH, "Rakoczy" Berlioz

BALLET SUITE Rameau-Mottl
Minuet from "Platée"—Musette—Tambourin from "Fêtes d'Hébé"

LIEBESFREUD Kreisler

POLOVETZKIAN DANCES from "Prince Igor" Borodin

CONCERTO FOR VIOLIN in A major Tartini-E. M. Ondricek
I. Allegro ma non troppo
II. Adagio
III. Allegro assai
(First performance)
Soloist: FRANCES HENRICKSON

ITALIAN CAPRICCIO Tchaikovsky

"PICTURES AT AN EXHIBITION" Moussorgsky-Ravel
(HANS WIENER DANCERS with Orchestra)

THURSDAY, JUNE 13, 1935

Programme 37

TUFTS COLLEGE NIGHT

PROGRAMME

ENTRANCE OF THE GUESTS INTO THE WARTBURG, "Tannhäuser Wagner

OVERTURE to "The Bartered Bride" Smetana

FINALE, "Magic Fire Music" from "The Valkyrie" Wagner

SPANISH CAPRICE Rimsky-Korsakov
Alborada—Variations—Alborada—Scene and
Gypsy Song—Fandango of the Asturias

PRELUDE to Browning's "A Blot in the 'Scutcheon" L. R. Lewis, '87

ANYTHING GOES, Selection Porter

THE SKATERS, Waltzes Waldteufel

STRIKE UP THE BAND Gershwin



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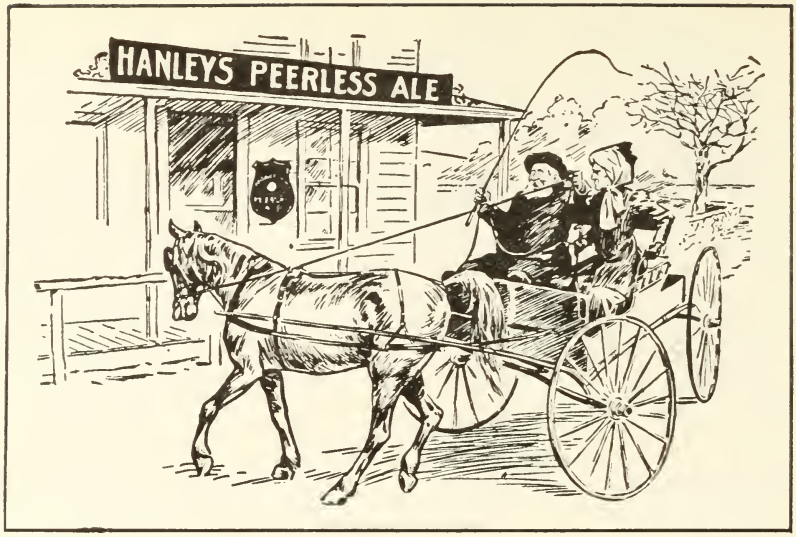
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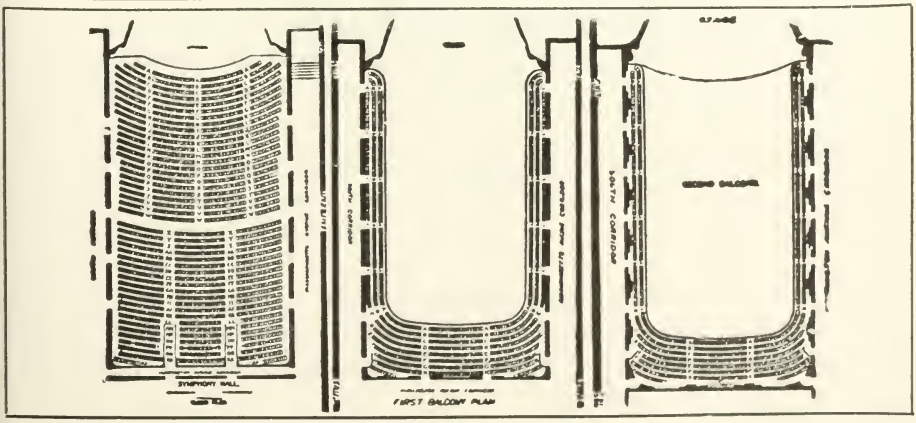
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MANCHESTER GUARDIAN (May 18):

"KOUSSEVITZKY IN LONDON

Second of the B. B. C. 'Festival' Concerts

"London, Friday.—Tonight Serge Koussevitzky has conducted the second of the series of concerts organized by the B. B. C. and honoured with the imposing sounding title of 'The London Music Festival,' and with two hours of magnificent music-making he has silenced nearly all the criticism that has been levelled at the B. B. C. for the unenterprising nature of the programmes of this so-called festival and for the unsatisfactory performance of Bach's B Minor Mass with which the series began.

"The programme was orthodox enough in all conscience—Mozart's 'Le Nozze di Figaro' Overture and two great symphonies, the 'Eroica' and Sibelius's Second; but our distinguished guest gave performances of such insight and sensitiveness and bewitched the B. B. C. Orchestra into playing so far above its normal form that, whatever delights the subsequent concerts of the festival may hold in store, those of us who were fortunate enough to hear the two symphonies have already food for reflection to last us for many weeks to come.

"The impression that Koussevitzky is an excitable, overemotional conductor dies hard. It dates from the time when he introduced us to Scriabin, and his nervous, orgiastic performances of the 'Poem of Ecstasy' that swept so many of us off our feet twenty years ago have not yet been lived down; rather have they become a legend inseparably associated with Koussevitzky's name. If ever that legend is to die it will be at the hand of tonight's performance of the 'Eroica.'

"The performance of the 'Figaro' Overture, with which the concert began, was of the 'That's Figaro that was' order. One had hardly time to notice the perfect articulation of the strings at even that break-neck speed before Koussevitzky was back in the artists' room with the first item of the programme finished. After that one was prepared for anything except what came—a performance of the 'Eroica' of such nobility, restraint, dignity, power, and emotional depth that one is tempted to say, 'I will never hear that work again. Let me live on the memory of this performance.'

"It was not by any means the 'biggest' 'Eroica' we have heard. Its muscles were those of the perfectly trained athlete rather than of the professional strong man, but it was beautiful beyond words. There is no man living who merits a funeral march of such noble pathos as Koussevitzky gave us in the slow movement.

"Before another two years have passed, the second symphony of Sibelius will occupy the places in the affections of conductors that Tchaikovsky's Fifth and Sixth have enjoyed. There is no great work in the repertory better calculated to excite an audience. From conversations one overheard in the hall it is clear that for many people the principal interest in this particular performance lay in deciding how Koussevitzky's reading compared with those of Kajanus and Beecham—a sort of contest to decide who is 'top conductor.' 'Which,' in the words of '1066 and All That,' 'is a bad thing.'" (W. L.)

THE SYMPHONY HALL POPS



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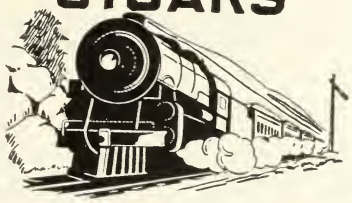
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Programme 34 **MONDAY, JUNE 10, 1935** *No. 16*

BOSTON UNIVERSITY NIGHT

PROGRAMME

POMP AND CIRCUMSTANCE, March Elgar
OVERTURE to "The Merry Wives of Windsor" Nicolai
THE OLD REFRAIN Kreisler
NAPOLI from "Impressions of Italy" Charpentier

ESPAÑA, Rhapsody Chabrier
PRAYER OF THANKSGIVING, Old Dutch Hymn Valerius-Kremser
MARCHE SLAVE Tchaikovsky
BOSTON UNIVERSITY SONGS: Prof. JAMES R. HOUGHTON, leading
HERBERT R. WILKINS, '34, accompanist
Clarissima Brenton C. Patterson, '11
Hail, Boston University Mrs. M. H. Gulesian
Induction of the Class of 1935 into the Boston University Alumni Association,
Dr. Daniel L. Marsh presiding. Remarks by Mr. Robert E. Huse, '23,
President of the Boston University Alumni Association.
BOSTON UNIVERSITY HYMN Dr. John P. Marshall

ANYTHING GOES, Selection Porter
ARTISTS' LIFE, Waltzes Strauss
SAILORS DANCE from "The Red Poppy" Glière

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THE "PICTURES AT AN EXHIBITION" (with Hans Wiener Dancers) . Wednesday, June 12
CHILDREN'S NIGHT Friday, June 14
AMERICAN PROGRAMME Saturday, June 15
THE REQUEST PROGRAMME WILL BE REPEATED Monday, June 17

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Programme 35 TUESDAY, JUNE 11, 1935 *No. 16*

PROGRAMME

SEMPER FIDELIS, March Sousa
OVERTURE to "Semiramide" Rossini
THREE GERMAN DANCES Mozart
D major G major C major ("The Sleigh Ride")
BALLET OF THE HOURS, from "La Gioconda" Ponchielli

SUITE from "The Cid" Massenet
Castillane—Aubade—Navarraise
WHISPERING OF THE FLOWERS Blon
SECOND HUNGARIAN RHAPSODY Liszt

MLLE. MODISTE, Selection Herbert
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THE "PICTURES AT AN EXHIBITION" (with Hans Wiener Dancers) . Wednesday, June 12
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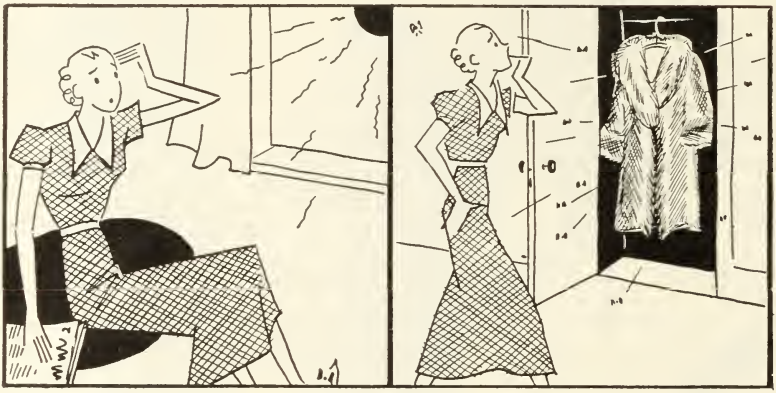
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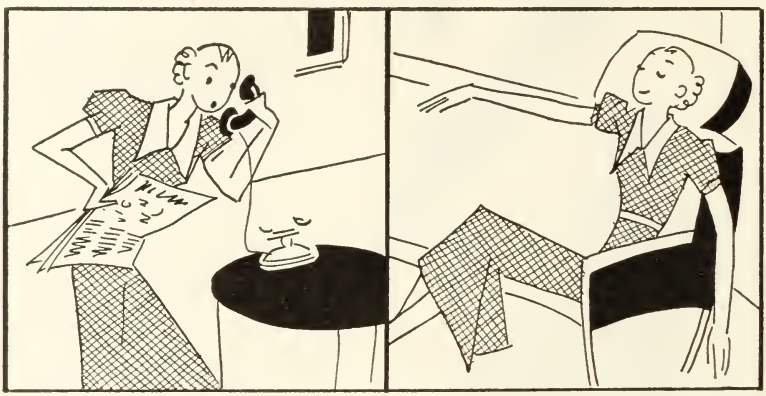
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Liverwurst	.20	Ham	.20
Swiss Cheese	.20	Whole Wheat and Cream Cheese	.20
Nut, Raisin and Fig	.25	Swiss Cheese sliced, per plate	.20

CAKES AND APPETIZERS

Pretzels	.10	Brownies	.10	Macaroons	.15
Cheese Wafers	.10	Spice Cake	.15	Fudge Cake	.10

ICE CREAM

Vanilla	.20	Chocolate	.20	Strawberry	.20
Cherry Sundae	.20	Coffee	.20	Pineapple Sundae	.20

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Fancy Peppermints, ½ lb.	.50	Assorted Specialties	.25
Thin Peppermints, ¼ lb.	.25	Tabletas	.25

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For further information, address ATLEE L. PERCY, Director
688 Boylston Street — Boston, Massachusetts

Programme 36

WEDNESDAY, JUNE 12, 1935

PROGRAMME

HUNGARIAN MARCH, "Rakoczy" Berlioz

BALLET SUITE Rameau-Mottl
Minuet from "Platée"—Musette—Tambourin from "Fêtes d'Hébé"

LIEBESFREUD Kreisler

POLOVETZKIAN DANCES from "Prince Igor" Borodin

CONCERTO FOR VIOLIN in A major Tartini-E. M. Ondricek
I. Allegro ma non troppo
II. Adagio
III. Allegro assai
(First performance)
Soloist: FRANCES HENRICKSON

ITALIAN CAPRICCIO Tchaikovsky

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FROM SYMPHONY SUBSCRIBERS

To the letters recently printed on this page from subscribers to the Boston Symphony concerts, more are here quoted. Their writers tell how they first came to attend the symphony concerts:

"I shall be delighted to tell you how I became a subscriber. My uncle was a great lover of music, and he had several tickets other than his own to give to friends and relatives who also loved music. I attended many a concert under Muck, Fiedler and Monteux, and, when my uncle died, I did not care to give them up. I have praised the Symphony Orchestra to my friends and some have subscribed since and are thoroughly enjoying them."

"'How did I become a Boston Symphony subscriber?' By hearing others who were subscribers express their delight in and inspiration from the Boston Symphony Orchestra."

"My mother and father decided I should hear some really uplifting music when I was about twelve or so. Each took me by turn to the Symphony Concerts. I had a wonderful time, partly, I am sure, because to stay up late and go out at night all dressed up with my family was such a treat. Returning from college, I renewed the subscription. To me there is still a thrill in going to the Symphony Concerts, mingled with the beautifully balanced programmes and that great sweep of music."

"Long years ago at Harvard, I went regularly to the Friday afternoon rehearsals, giving up lunch that day in order to stand in line an hour to secure seats. That opportunity made me such an enthusiastic Boston Symphony lover that I am today much more thrilled by one of their concerts than by the Grand Opera."

"I have subscribed to the Boston Symphony for many years—have always heard the concerts since my father or mother sent me, or brought me, from the age of twelve."

"To begin with, I am a musician by profession, to whom a symphony is an open book. My first introduction to Boston Symphony concerts dates back to my student days in 1901 or 1902. Attendance at a Boston Symphony concert for me is not only æsthetic joy in hearing masterpieces played in a masterly way, but the awakening of reminiscences of the years spent in close contact with the best orchestral works, and reliving my own parts in them."

"My brother, working his way through college, scraped together enough money for his first big present to me on my graduation from high school—a ticket for a Boston Symphony concert. It was the first paid concert I ever attended. Tchaikovsky's Fourth Symphony was performed. I was tremendously excited and thrilled to hear all the instruments playing together. I was charmed by the melody. I came home and bought the music. Some time later the symphony was played again. I have since studied the symphonies of Mozart, Haydn and Beethoven in four-hand piano arrangements. We have never wearied of the symphonies. I can truthfully say that there is no entertainment during the entire year that gives me so much real pleasure as the symphony concerts."

Letters from Boston subscribers are welcomed, and will be printed in a later issue.

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THURSDAY, JUNE 13, 1935

Programme 37

TUFTS COLLEGE NIGHT

PROGRAMME

ENTRANCE OF THE GUESTS INTO THE WARTBURG, "Tannhäuser" . . . Wagner

OVERTURE to "The Bartered Bride" Smetana

FINALE, "Magic Fire Music" from "The Valkyrie" Wagner

SPANISH CAPRICE Rimsky-Korsakov

Alborada—Variations—Alborada—Scene and Gypsy Song—Fandango of the Asturias

PRELUDE to Browning's "A Blot in the 'Scutcheon" L. R. Lewis, '87

ANYTHING GOES, Selection Porter

THE SKATERS, Waltzes Waldteufel

STRIKE UP THE BAND Gershwin

FRIDAY, JUNE 14, 1935

Programme 38

CHILDREN'S NIGHT

PROGRAMME

HIGH SCHOOL CADETS, March Sousa

OVERTURE to "Light Cavalry" Suppé

MARCH OF THE LITTLE LEAD SOLDIERS Pierné

THE TOY SYMPHONY Haydn

ANIMAL PICTURES Ganz

The Donkey—Capering Kittens—Alligators' Promenade—Galloping Horses—Bumble Bees—Elephants out for a Walk—A Squirrel—The Lion—Fleas—There Goes the Big Snake—Chickens—Listen to the Cuckoo—The Grand Parade

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AMID THUNDER AND LIGHTNING, Polka Strauss

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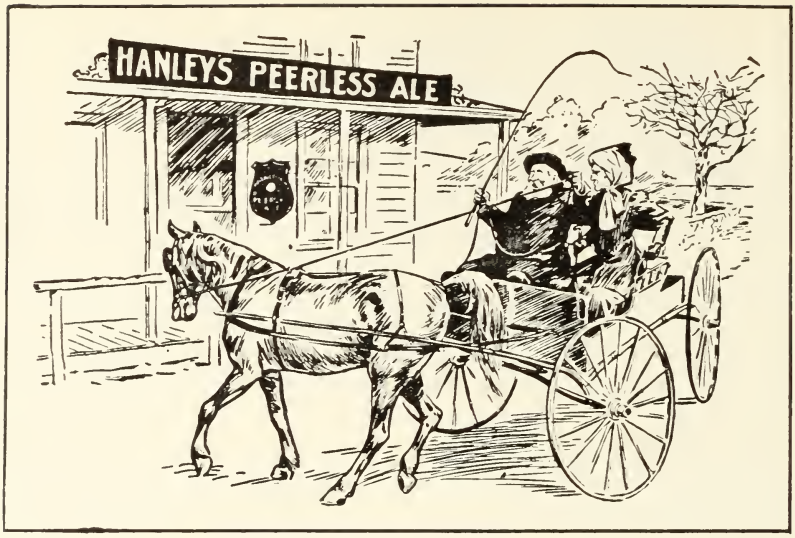
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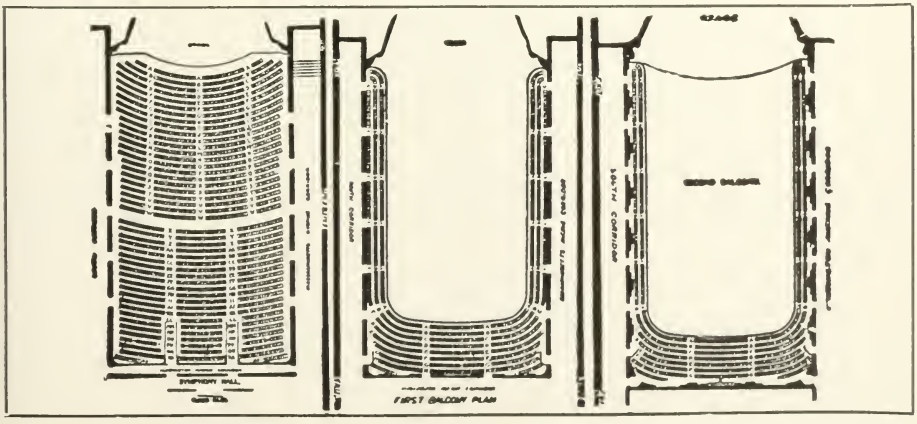
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MANCHESTER GUARDIAN (May 18):

"KOUSSEVITZKY IN LONDON

Second of the B. B. C. 'Festival' Concerts

"London, Friday.—Tonight Serge Koussevitzky has conducted the second of the series of concerts organized by the B. B. C. and honoured with the imposing sounding title of 'The London Music Festival,' and with two hours of magnificent music-making he has silenced nearly all the criticism that has been levelled at the B. B. C. for the unenterprising nature of the programmes of this so-called festival and for the unsatisfactory performance of Bach's B Minor Mass with which the series began.

"The programme was orthodox enough in all conscience—Mozart's 'Le Nozze di Figaro' Overture and two great symphonies, the 'Eroica' and Sibelius's Second; but our distinguished guest gave performances of such insight and sensitiveness and bewitched the B. B. C. Orchestra into playing so far above its normal form that, whatever delights the subsequent concerts of the festival may hold in store, those of us who were fortunate enough to hear the two symphonies have already food for reflection to last us for many weeks to come.

"The impression that Koussevitzky is an excitable, overemotional conductor dies hard. It dates from the time when he introduced us to Scriabin, and his nervous, orgiastic performances of the 'Poem of Ecstasy' that swept so many of us off our feet twenty years ago have not yet been lived down; rather have they become a legend inseparably associated with Koussevitzky's name. If ever that legend is to die it will be at the hand of tonight's performance of the 'Eroica.'

"The performance of the 'Figaro' Overture, with which the concert began, was of the 'That's Figaro that was' order. One had hardly time to notice the perfect articulation of the strings at even that break-neck speed before Koussevitzky was back in the artists' room with the first item of the programme finished. After that one was prepared for anything except what came—a performance of the 'Eroica' of such nobility, restraint, dignity, power, and emotional depth that one is tempted to say, 'I will never hear that work again. Let me live on the memory of this performance.'

"It was not by any means the 'biggest' 'Eroica' we have heard. Its muscles were those of the perfectly trained athlete rather than of the professional strong man, but it was beautiful beyond words. There is no man living who merits a funeral march of such noble pathos as Koussevitzky gave us in the slow movement.

"Before another two years have passed, the second symphony of Sibelius will occupy the places in the affections of conductors that Tchaikovsky's Fifth and Sixth have enjoyed. There is no great work in the repertory better calculated to excite an audience. From conversations one overheard in the hall it is clear that for many people the principal interest in this particular performance lay in deciding how Koussevitzky's reading compared with those of Kajanus and Beecham—a sort of contest to decide who is 'top conductor.' 'Which,' in the words of '1066 and All That,' 'is a bad thing.'" (W. L.)

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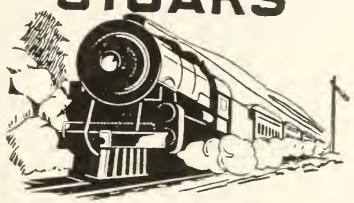
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Programme 35 **TUESDAY, JUNE 11, 1935** *No. 17*

DARTMOUTH NIGHT
PROGRAMME

SEMPER FIDELIS, March Sousa
OVERTURE to "Semiramide" Rossini
THREE GERMAN DANCES Mozart
D major G major C major ("The Sleigh Ride")
BALLET OF THE HOURS, from "La Gioconda" Ponchielli

SUITE from "The Cid" Massenet
Castillane—Aubade—Navarraise
WHISPERING OF THE FLOWERS Blon
SECOND HUNGARIAN RHAPSODY Liszt

MLLE. MODISTE, Selection Herbert
FOUR DARTMOUTH SONGS:
"Dartmouth's in Town Again"—"As the Backs go Tearing By"-
"Glory to Dartmouth"—"Men of Dartmouth"
CARIOCA Youmans

The **National Biscuit Co.**, and the **Appalachian Mountain Club** have taken groups of tables

By courtesy of the Boston Art Club, an exhibit of works by its members is on view in the Huntington Avenue Foyer.

THE "PICTURES AT AN EXHIBITION" (with Hans Wiener Dancers) . Wednesday, June 12
CHILDREN'S NIGHT Friday, June 14
AMERICAN PROGRAMME Saturday, June 15
THE REQUEST PROGRAMME WILL BE REPEATED Monday, June 17

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Programme 36 **WEDNESDAY, JUNE 12, 1935** *No. 17*

PROGRAMME

HUNGARIAN MARCH, "Rakoczy" Berlioz

BALLET SUITE Rameau-Mottl

Minuet from "Platée"—Musette—Tambourin from "Fêtes d'Hébé"

LIEBESFREUD Kreisler

POLOVETZKIAN DANCES from "Prince Igor" Borodin

CONCERTO FOR VIOLIN in A major Tartini-E. M. Ondricek

I. Allegro ma non troppo

II. Adagio

III. Allegro assai

(First performance)

Soloist: FRANCES HENRICKSON

ITALIAN CAPRICCIO Tchaikovsky

PICTURES AT AN EXHIBITION* Moussorgsky-Ravel

(HANS WIENER DANCERS with Orchestra)

*See page 13

The **Field and Forest Club**, and the **Massachusetts Federation of Music Clubs** have taken sections of the floor

By courtesy of the Boston Art Club, an exhibit of works by its members is on view in the Huntington Avenue Foyer.

CHILDREN'S NIGHT	Friday, June 14
AMERICAN PROGRAMME	Saturday, June 15
THE REQUEST PROGRAMME WILL BE REPEATED	Monday, June 17



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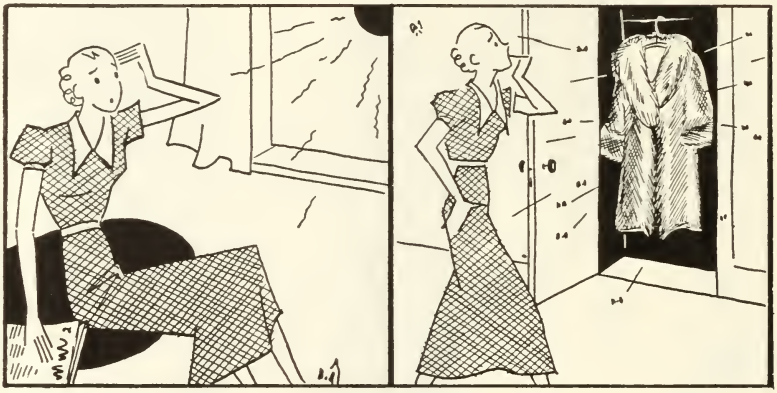
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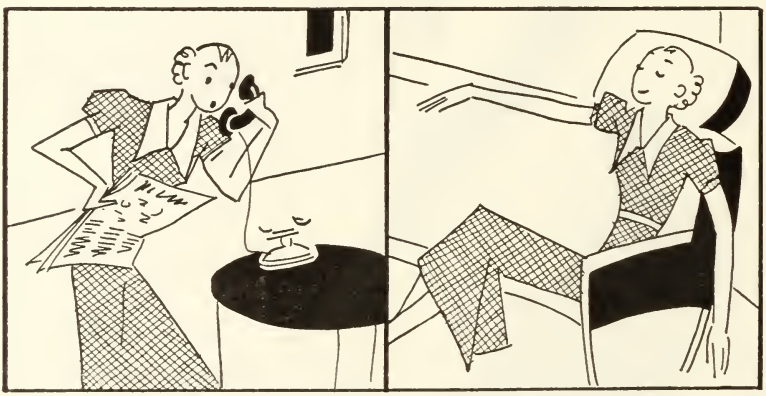
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Swiss Cheese	.20	Whole Wheat and Cream Cheese	.20
Nut, Raisin and Fig	.25	Swiss Cheese sliced, per plate	.20

CAKES AND APPETIZERS

Pretzels	.10	Brownies	.10	Macaroons	.15
Cheese Wafers	.10	Spice Cake	.15	Fudge Cake	.10

ICE CREAM

Vanilla	.20	Chocolate	.20	Strawberry	.20
Cherry Sundae	.20	Coffee	.20	Pineapple Sundae	.20

Brandied Nesselrode Sundae 25



TO DRINK



BEER AND ALE

Pickwick Ale	.20
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For further information, address ATLEE L. PERCY, Director
688 Boylston Street — Boston, Massachusetts

Programme 37

THURSDAY, JUNE 13, 1935

TUFTS COLLEGE NIGHT

PROGRAMME

ENTRANCE OF THE GUESTS INTO THE WARTBURG, "Tannhäuser" — Wagner
OVERTURE to "The Bartered Bride" Smetana
FINALE, "Magic Fire Music" from "The Valkyrie" Wagner
TUFTS SONGS
a. "Tuftonia's Day" E. W. Hayes, '16
b. "Brown and Blue" E. W. Newton, '90
c. "Campus Song" ("Stein Song") Bullard

SPANISH CAPRICE Rimsky-Korsakov
Alborada—Variations—Alborada—Scene and Gypsy Song—Fandango of the Asturias
PRELUDE to Browning's "A Blot in the 'Scutcheon" L. R. Lewis, '87
TUFTS SONGS
a. "Tufts Today, Tufts for Aye" W. G. Brooks, '15
b. Horn Quartets: "Farewell to Alma Mater" L. C. Powers, '05
"Hymn to College Hill" E. W. Newton, '90
c. "Dear Alma Mater" L. R. Lewis, '87

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FROM SYMPHONY SUBSCRIBERS

To the letters recently printed on this page from subscribers to the Boston Symphony concerts, more are here quoted. Their writers tell how they first came to attend the symphony concerts:

"I shall be delighted to tell you how I became a subscriber. My uncle was a great lover of music, and he had several tickets other than his own to give to friends and relatives who also loved music. I attended many a concert under Muck, Fiedler and Monteux, and, when my uncle died, I did not care to give them up. I have praised the Symphony Orchestra to my friends and some have subscribed since and are thoroughly enjoying them."

" 'How did I become a Boston Symphony subscriber?' By hearing others who were subscribers express their delight in and inspiration from the Boston Symphony Orchestra."

"My mother and father decided I should hear some really uplifting music when I was about twelve or so. Each took me by turn to the Symphony Concerts. I had a wonderful time, partly, I am sure, because to stay up late and go out at night all dressed up with my family was such a treat. Returning from college, I renewed the subscription. To me there is still a thrill in going to the Symphony Concerts, mingled with the beautifully balanced programmes and that great sweep of music."

"Long years ago at Harvard, I went regularly to the Friday afternoon rehearsals, giving up lunch that day in order to stand in line an hour to secure seats. That opportunity made me such an enthusiastic Boston Symphony lover that I am today much more thrilled by one of their concerts than by the Grand Opera."

"I have subscribed to the Boston Symphony for many years—have always heard the concerts since my father or mother sent me, or brought me, from the age of twelve."

"To begin with, I am a musician by profession, to whom a symphony is an open book. My first introduction to Boston Symphony concerts dates back to my student days in 1901 or 1902. Attendance at a Boston Symphony concert for me is not only æsthetic joy in hearing masterpieces played in a masterly way, but the awakening of reminiscences of the years spent in close contact with the best orchestral works, and reliving my own parts in them."

"My brother, working his way through college, scraped together enough money for his first big present to me on my graduation from high school—a ticket for a Boston Symphony concert. It was the first paid concert I ever attended. Tchaikovsky's Fourth Symphony was performed. I was tremendously excited and thrilled to hear all the instruments playing together. I was charmed by the melody. I came home and bought the music. Some time later the symphony was played again. I have since studied the symphonies of Mozart, Haydn and Beethoven in four-hand piano arrangements. We have never wearied of the symphonies. I can truthfully say that there is no entertainment during the entire year that gives me so much real pleasure as the symphony concerts."

Letters from Boston subscribers are welcomed, and will be printed in a later issue.

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Sylvia	Herself
Sylvia's Mistress	Edith Garrison
Woman Hard of Hearing . .	Beatrice Paipert
Museum Guide	Jeanette Riemer
Lady of Leisure	Ella Frankfurter
Her Children	Alice Morrison, Alexia Selig
Art Student	Betty Caplan
Gallant	Roy Erickson
The Pictures:	
Gnomus	Hans Wiener
Old Castle	Ruth Buchdahl, Nina Dale, Elizabeth Halpern, Kay Pope
Children at Play in the Tuileries:	
The Governesses . . .	Beatrice Paipert, Mildred Simons
The Children	Dorothy Ferguson, Mildred Long, Esther Rosenblatt, Selma Shopnik, Kenneth Whelan
Bydlo (Polish Ox-cart) . .	Hans Wiener, Brilhart, Jacques de Lys, Paul Sweeney
Hen and Chickens:	
The Hen	Mildred Simons
The Chickens	Nancy Cohen, Gloria Cotting, Crystal Joneleit, Esther Rosenblatt
Samuel Goldenberg and Schmuyle	Hans Wiener, Brilhart
Market Scene in Limoges . .	Hans Wiener, Kay Pope
Catacombs	Elizabeth Halpern
Baba-Yaga (Witch Dance) .	Brilhart, Ruth Buchdahl, Nina Dale, Faith Harwood, Kay Pope, Alice Morrison
The Great Gate at Kiev:	
The Icons	Hans Wiener, Brilhart, Jacques de Lys, Paul Sweeney, Kenneth Whelan, Ruth Buchdahl, Nina Dale, Edith Garrison, Dorothy Ferguson, Kay Pope
The Peasants	Eleanor Adams, Nanette Atchison, Sally Barr, Peggy Bonschur, Betty Caplan, Olga Currier, Sybil Gale, Isabel Goldis, Elsa Gold, Selma Lind, Mildred Long, Velmar Oleska, Elena Pirmova, Anita Rafey, Jeanette Riemer, Eva Sazin, Sara Sazin, Selma Shopnik, Mildred Simons, Teresia Scholz, Charlotte Williams, Sara Winn

Choreography and Costumes by Hans Wiener

*By permission of Dr. Serge Koussevitzky.

FRIDAY, JUNE 14, 1935

Programme 38

CHILDREN'S NIGHT PROGRAMME

HIGH SCHOOL CADETS, March Sousa

OVERTURE to "Light Cavalry" Suppé

MARCH OF THE LITTLE LEAD SOLDIERS Pierné

THE TOY SYMPHONY Haydn

ANIMAL PICTURES Ganz

The Donkey—Capering Kittens—Galloping Horses—Elephants out for a Walk—A Squirrel—The Lion—Fleas—There Goes the Big Snake—Chickens—Listen to the Cuckoo—The Grand Parade

(First performance in Boston)

AMID THUNDER AND LIGHTNING, Polka Strauss

BOLERO Ravel

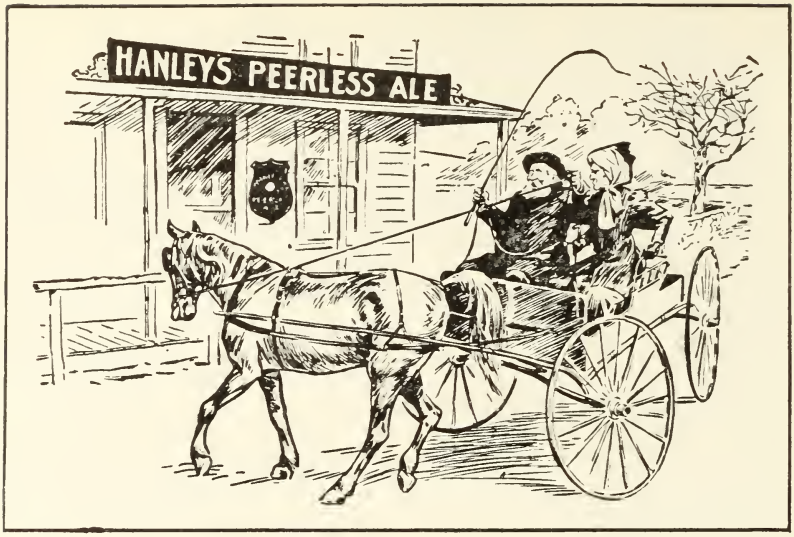
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PRAYER OF THANKSGIVING, Old Dutch Hymn Valerius-Kremser

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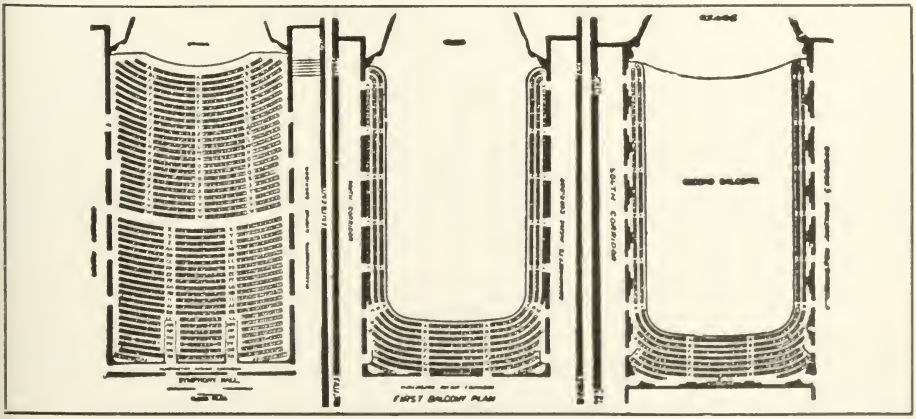
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MANCHESTER GUARDIAN (May 18):

"KOUSSEVITZKY IN LONDON

Second of the B. B. C. 'Festival' Concerts

"London, Friday.—Tonight Serge Koussevitzky has conducted the second of the series of concerts organized by the B. B. C. and honoured with the imposing sounding title of 'The London Music Festival,' and with two hours of magnificent music-making he has silenced nearly all the criticism that has been levelled at the B. B. C. for the unenterprising nature of the programmes of this so-called festival and for the unsatisfactory performance of Bach's B Minor Mass with which the series began.

"The programme was orthodox enough in all conscience—Mozart's 'Le Nozze di Figaro' Overture and two great symphonies, the 'Eroica' and Sibelius's Second; but our distinguished guest gave performances of such insight and sensitiveness and bewitched the B. B. C. Orchestra into playing so far above its normal form that, whatever delights the subsequent concerts of the festival may hold in store, those of us who were fortunate enough to hear the two symphonies have already food for reflection to last us for many weeks to come.

"The impression that Koussevitzky is an excitable, overemotional conductor dies hard. It dates from the time when he introduced us to Scriabin, and his nervous, orgiastic performances of the 'Poem of Ecstasy' that swept so many of us off our feet twenty years ago have not yet been lived down; rather have they become a legend inseparably associated with Koussevitzky's name. If ever that legend is to die it will be at the hand of tonight's performance of the 'Eroica.'

"The performance of the 'Figaro' Overture, with which the concert began, was of the 'That's Figaro that was' order. One had hardly time to notice the perfect articulation of the strings at even that break-neck speed before Koussevitzky was back in the artists' room with the first item of the programme finished. After that one was prepared for anything except what came—a performance of the 'Eroica' of such nobility, restraint, dignity, power, and emotional depth that one is tempted to say, 'I will never hear that work again. Let me live on the memory of this performance.'

"It was not by any means the 'biggest' 'Eroica' we have heard. Its muscles were those of the perfectly trained athlete rather than of the professional strong man, but it was beautiful beyond words. There is no man living who merits a funeral march of such noble pathos as Koussevitzky gave us in the slow movement.

"Before another two years have passed, the second symphony of Sibelius will occupy the places in the affections of conductors that Tchaikovsky's Fifth and Sixth have enjoyed. There is no great work in the repertory better calculated to excite an audience. From conversations one overheard in the hall it is clear that for many people the principal interest in this particular performance lay in deciding how Koussevitzky's reading compared with those of Kajanus and Beecham—a sort of contest to decide who is 'top conductor.' 'Which,' in the words of '1066 and All That,' 'is a bad thing.'" (W. L.)

Applications are now being received for each series by the Boston Symphony Orchestra next season. The subscription office is open daily, and in the evening during the Pop concerts.

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Programme 38 — *No. 18*

FRIDAY, JUNE 14, 1935
CHILDREN'S NIGHT
PROGRAMME

HIGH SCHOOL CADETS, March Sousa
OVERTURE to "Light Cavalry" Suppé
MARCH OF THE LITTLE LEAD SOLDIERS Pierné
THE TOY SYMPHONY Haydn
Allegro
Minuet
Finale

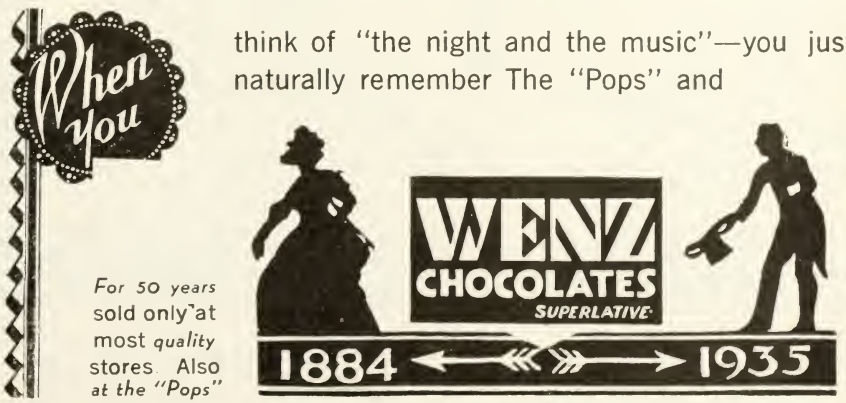
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The Donkey—Capering Kittens—Galloping Horses—Elephants out for a Walk—A Squirrel—The Lion—Fleas—There Goes the Big Snake—Chickens—Listen to the Cuckoo—The Grand Parade
(First performance in Boston)

AMID THUNDER AND LIGHTNING, Polka Strauss
BOLERO Ravel

SOVIET IRON FOUNDRY Mossolov
PRAYER OF THANKSGIVING, Old Dutch Hymn Valerius-Kremser
AMERICAN PATROL Meacham

By courtesy of the Boston Art Club, an exhibit of works by its members is on view in the Huntington Avenue Foyer.

AMERICAN PROGRAMME	Saturday, June 15
THE REQUEST PROGRAMME WILL BE REPEATED	Monday, June 17
RUSSIAN PROGRAMME	Wednesday, June 19
SOLOIST: LUDWIG JUHT (Double-Bass)	Thursday, June 20
SOLOIST: FREDERIC TILLOTSON (Piano)	Friday, June 21



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Programme 39 **SATURDAY, JUNE 15, 1935** *No. 18*

AMERICAN PROGRAMME

STARS AND STRIPES FOREVER, March Sousa
OVERTURE to "Oedipus Tyrannus" Paine
TO A WILD ROSE }
TO A WATER LILY } Macdowell
VICTOR HERBERT FAVORITES Arranged by Sanford

ADVENTURES IN A PERAMBULATOR, Suite Carpenter
En voiture
The Policeman
The Hurdy-Gurdy
ON THE TRAIL from "The Grand Canyon" Suite Grofé
AN AMERICAN IN PARIS Gershwin

ANYTHING GOES, Selection Porter
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THE REQUEST PROGRAMME WILL BE REPEATED Monday, June 17
RUSSIAN PROGRAMME Wednesday, June 19
SOLOIST: LUDWIG JUHT (Double-Bass) Thursday, June 20
SOLOIST: FREDERIC TILLOTSON (Piano) Friday, June 21



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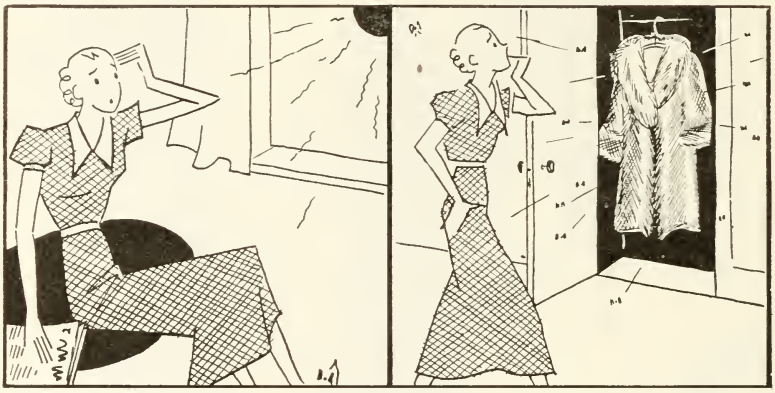
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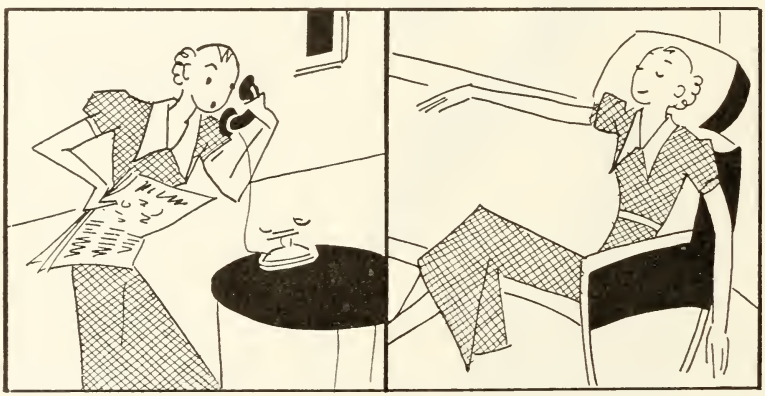
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Swiss Cheese	.20	Whole Wheat and Cream Cheese	.20
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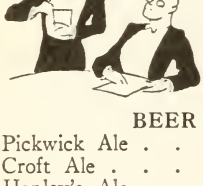
CAKES AND APPETIZERS

Pretzels	.10	Brownies	.10	Macaroons	.15
Cheese Wafers	.10	Spice Cake	.15	Fudge Cake	.10

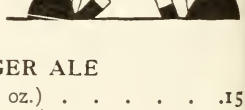
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Vanilla	.20	Chocolate	.20	Strawberry	.20
Cherry Sundae	.20	Coffee	.20	Pineapple Sundae	.20

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Hanley's Ale	.20
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Assorted Chocolates, Wenz, ¼ lb.	.25	Pastilles, ¼ lb.	.25
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Peppermint Patties, ½ lb.	.50	Chocolate Morsels, 3 oz.	.15
Fancy Peppermints, ½ lb.	.50	Assorted Specialties	.25
Thin Peppermints, ¼ lb.	.25	Tabletas	.25

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½ lb. Assorted	.50	¼ lb. Pecans	.30
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School Music Methods — Instrumental Music

For further information, address ATLEE L. PERCY, Director
688 Boylston Street — Boston, Massachusetts

Programme 40

MONDAY, JUNE 17, 1935

REQUEST PROGRAMME
(Repeated)

POMP AND CIRCUMSTANCE, March Elgar
SYMPHONY IN B MINOR, "Unfinished" Schubert
I. Allegro moderato
II. Andante con moto
OUVERTURE SOLENNELLE, "1812" Tchaikovsky

PEER GYNT Suite Grieg
Morning Mood—Anitra's Dance— In the Hall of the Troll King
LARGO from "Xerxes" Handel
BOLERO Ravel

BY THE BEAUTIFUL BLUE DANUBE, "Waltzes" Strauss
PRAYER OF THANKSGIVING, Old Dutch Hymn Valerius-Kremser
RHAPSODY IN BLUE Gershwin
Soloist: JESÚS MARÍA SANROMÁ
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AFTER MANY YEARS

Extracts from letters have been printed in this place from patrons of the Boston Symphony Concerts, telling how they originally came to subscribe. More are here given, to which is added a note of sadness—they are from ticket holders of many seasons who have found themselves no longer able to attend the concerts:

"My reason for giving up the privilege of subscribing is that I am no longer able to go out evenings, nor to go into any large audience. I have known this orchestra from its beginning under Henschel, and I have had my share of enjoyment from it and given it my share of support. It is for younger persons now to carry on the tradition."

"It is with deepest regret that I take final leave of my beloved Orchestra—but I have been desperately ill since October and shall probably never leave my room again."

"I have had tickets for these concerts since the last year of Mr. Henschel, and cannot give them up without expressing gratitude for the wide horizons they have opened to me in music. I can afford the Tuesday tickets, so I shall still be able to hear these glorious players, under Dr. Koussevitzky's inspired interpretation, when age and feebleness permit."

"After many years of enjoyment, it ought not to be difficult to make the decision to give up my seats, but it is not a cheerful prospect. I wish I could express the delight and inspiration that the music of our great orchestra has given me."

Further letters from season ticket holders will be welcomed. Anyone interested in the Symphony concerts is invited to inquire as to available seats at the subscription office, Symphony Hall, which is open daily, and also in the evening during the Pop concerts.

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TUESDAY, JUNE 18, 1935 *Programme 41*

PROGRAMME

WEDDING MARCH from "Le Coq d'Or" Rimsky-Korsakov
OVERTURE to "Coriolanus" Beethoven
SEVENTH SLAVONIC DANCE, in C major Dvořák
SAMSON AND DELILAH, Fantasia Saint-Saëns

THE SWAN OF TUONELA, Symphonic Poem Sibelius
English Horn Solo: JEAN DEVERGIE
OUVERTURE SOLENNELLE, "1812" Tchaikovsky
BOODLE AND CO. (Hasty Pudding Show), Selection . . . J. H. Densmore, '04
(Conducted by the composer)

ROSES FROM THE SOUTH, Waltzes Strauss
MALAGUEÑA, from the Spanish Suite "Andalucia" Lecuona
(Arranged by Ferdie Grofé)
UP THE STREET, March Morse

WEDNESDAY, JUNE 19, 1935 *Programme 42*

RUSSIAN PROGRAMME

POLONAISE, "Eugene Oniegin" Tchaikovsky
HYRCUS NOCTURNUS ("Witches' Night"), Symphonic Poem . . Vassilenko
SONG OF INDIA Rimsky-Korsakov
BRIAR ROSE, Waltz Tchaikovsky

ANDANTE CANTABILE from the Fifth Symphony Tchaikovsky
TUMBLERS' DANCE from "Snow Maiden" Rimsky-Korsakov
ROMEO AND JULIET, Overture-Fantasia Tchaikovsky

PRELUDE in C-sharp minor Rachmaninoff
KAMMENOI OSTROW Rubinstein
SAILORS' DANCE from "The Red Poppy" Glière

THURSDAY, JUNE 20, 1935 *Programme 43*

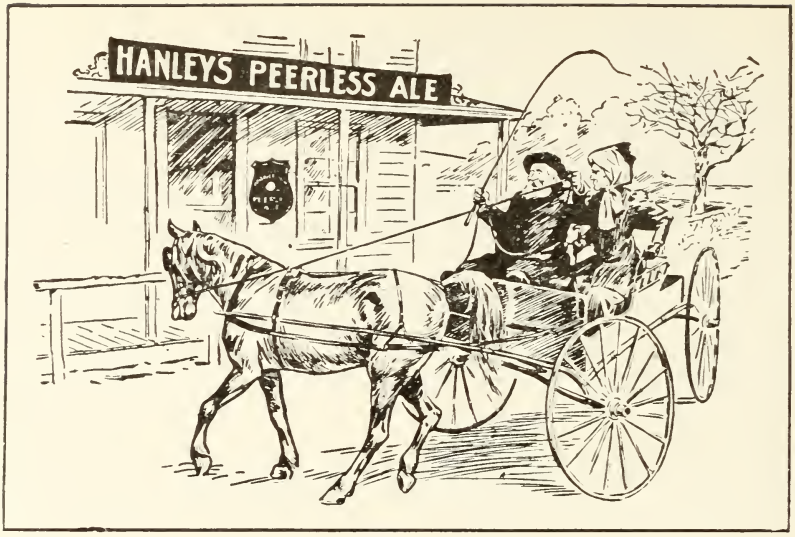
PROGRAMME

SWEDISH CORONATION MARCH Svendsen
FINLANDIA, Symphonic Poem Sibelius
DESERT STARS Repper
PRELUDE to "The Mastersingers of Nuremburg" Wagner

THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia Saint-Saëns
Introduction and Royal March of the Lion
Cocks and Hens
Horses of Tartary (Fleet Animals)
Tortoises
The Elephant
Kangaroos
Personages with long ears
The Cuckoo in the depth of the forest
Pianists
The Swan (Solo violoncello, J. LANGENDOEN)
Finale
Pianos: JESÚS MARÍA SANROMÁ—LEO LITWIN
CONCERTO for Double-bass Ludwig Juht
(Solo by the composer)

OF THEE I SING, Selection Gershwin
THE FLIGHT OF THE BUMBLE BEE Rimsky-Korsakov
AMERICAN PATROL Meacham

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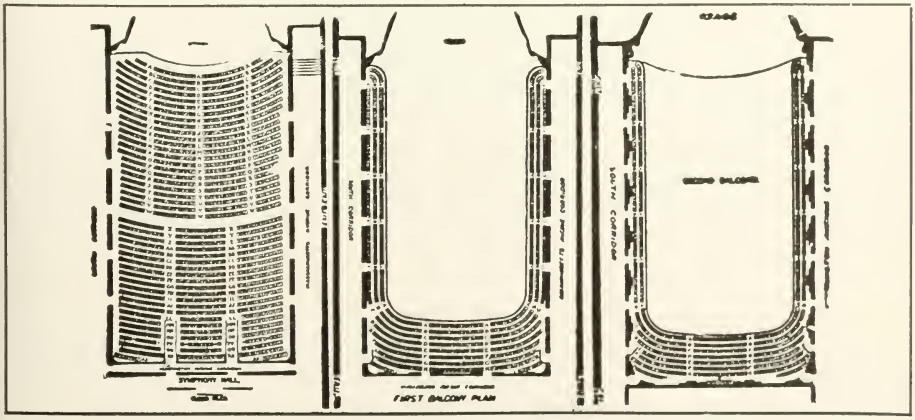
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MANCHESTER GUARDIAN (May 18):

"KOUSSEVITZKY IN LONDON

Second of the B. B. C. 'Festival' Concerts

"London, Friday.—Tonight Serge Koussevitzky has conducted the second of the series of concerts organized by the B. B. C. and honoured with the imposing sounding title of 'The London Music Festival,' and with two hours of magnificent music-making he has silenced nearly all the criticism that has been levelled at the B. B. C. for the unenterprising nature of the programmes of this so-called festival and for the unsatisfactory performance of Bach's B Minor Mass with which the series began.

"The programme was orthodox enough in all conscience—Mozart's 'Le Nozze di Figaro' Overture and two great symphonies, the 'Eroica' and Sibelius's Second; but our distinguished guest gave performances of such insight and sensitiveness and bewitched the B. B. C. Orchestra into playing so far above its normal form that, whatever delights the subsequent concerts of the festival may hold in store, those of us who were fortunate enough to hear the two symphonies have already food for reflection to last us for many weeks to come.

"The impression that Koussevitzky is an excitable, overemotional conductor dies hard. It dates from the time when he introduced us to Scriabin, and his nervous, orgiastic performances of the 'Poem of Ecstasy' that swept so many of us off our feet twenty years ago have not yet been lived down; rather have they become a legend inseparably associated with Koussevitzky's name. If ever that legend is to die it will be at the hand of tonight's performance of the 'Eroica.'

"The performance of the 'Figaro' Overture, with which the concert began, was of the 'That's Figaro that was' order. One had hardly time to notice the perfect articulation of the strings at even that break-neck speed before Koussevitzky was back in the artists' room with the first item of the programme finished. After that one was prepared for anything except what came—a performance of the 'Eroica' of such nobility, restraint, dignity, power, and emotional depth that one is tempted to say, 'I will never hear that work again. Let me live on the memory of this performance.'

"It was not by any means the 'biggest' 'Eroica' we have heard. Its muscles were those of the perfectly trained athlete rather than of the professional strong man, but it was beautiful beyond words. There is no man living who merits a funeral march of such noble pathos as Koussevitzky gave us in the slow movement.

"Before another two years have passed, the second symphony of Sibelius will occupy the places in the affections of conductors that Tchaikovsky's Fifth and Sixth have enjoyed. There is no great work in the repertory better calculated to excite an audience. From conversations one overheard in the hall it is clear that for many people the principal interest in this particular performance lay in deciding how Koussevitzky's reading compared with those of Kajanus and Beecham—a sort of contest to decide who is 'top conductor.' 'Which,' in the words of '1066 and All That,' 'is a bad thing.'" (W. L.)

Applications are now being received for each series by the Boston Symphony Orchestra next season. The subscription office is open daily, and in the evening during the Pop concerts.

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Programme 41 TUESDAY, JUNE 18, 1935 *No. 19*

PROGRAMME

WEDDING MARCH from "Le Coq d'Or" Rimsky-Korsakov
OVERTURE to "Coriolanus" Beethoven
SEVENTH SLAVONIC DANCE, in C major Dvořák
SAMSON AND DELILAH, Fantasia Saint-Saëns

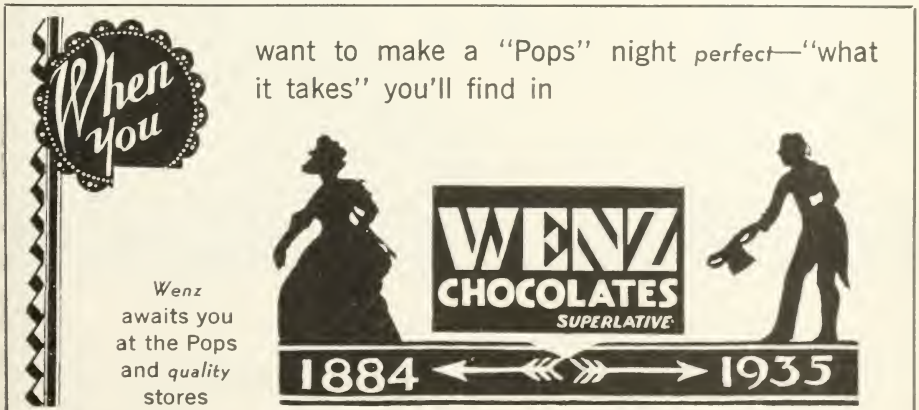
THE SWAN OF TUONELA, Symphonic Poem Sibelius
English Horn Solo—LOUIS SPEYER
OUVERTURE SOLENNELLE, "1812" Tchaikovsky
BOODLE AND CO. (Hasty Pudding Show), Selection . . . J. H. Densmore, '04
(Conducted by the composer)

ROSES FROM THE SOUTH, Waltzes Strauss
MALAGUEÑA, from the Spanish Suite "Andalucia" Lecuona
(Arranged by Ferdie Grofé)
UP THE STREET, March Morse

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RUSSIAN PROGRAMME Wednesday, June 19
SOLOIST: LUDWIG JUHT (Double-Bass) Thursday, June 20
SOLOIST: FREDERIC TILLOTSON (Piano) Friday, June 21



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Programme 42 **WEDNESDAY, JUNE 19, 1935** *No. 19*

RUSSIAN PROGRAMME

POLONAISE, "Eugene Oniegin" Tchaikovsky
HYRCUS NOCTURNUS ("Witches' Night"), Symphonic Poem . . Vassilenko
(First performance at the Pops)
SONG OF INDIA Rimsky-Korsakov
BRIAR ROSE, Waltz Tchaikovsky

ANDANTE CANTABILE from the Fifth Symphony Tchaikovsky
TUMBLERS' DANCE from "Snow Maiden" Rimsky-Korsakov
ROMEO AND JULIET, Overture-Fantasia Tchaikovsky

PRELUDE in C-sharp minor Rachmaninoff
KAMMENOI OSTROW Rubinstein
SAILORS' DANCE from "The Red Poppy" Glière

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SOLOIST: LUDWIG JUHT (Double-Bass) Thursday, June 20
SOLOIST: FREDERIC TILLOTSON (Piano) Friday, June 21

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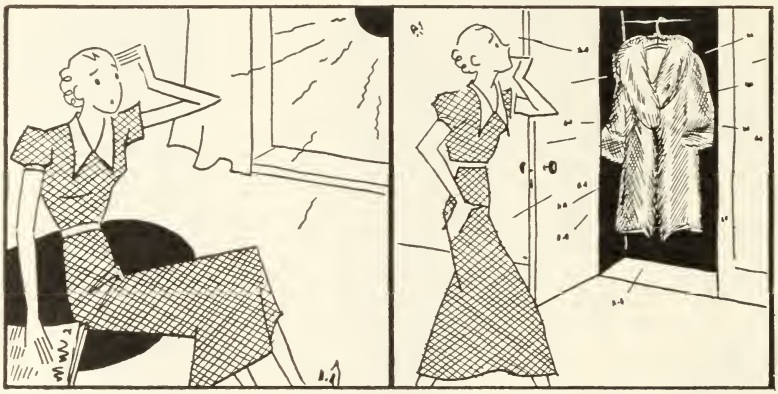
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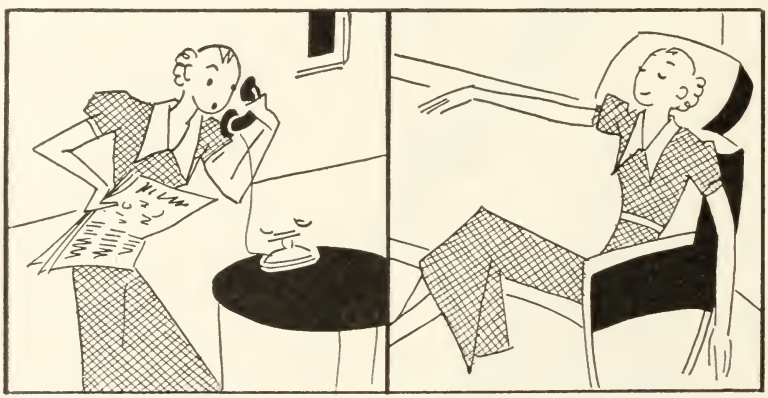
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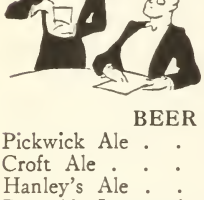
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Cheese Wafers	.10	Spice Cake	.15	Fudge Cake	.10

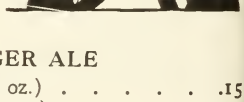
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School Music Methods — Instrumental Music

For further information, address ATLEE L. PERCY, Director
688 Boylston Street — Boston, Massachusetts

Programme 43

THURSDAY, JUNE 20, 1935

PROGRAMME

SWEDISH CORONATION MARCH Svendsen
FINLANDIA, Symphonic Poem Sibelius
DESERT STARS Repper
PRELUDE to "The Mastersingers of Nuremburg" Wagner

THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia Saint-Saëns
Introduction and Royal March of the Lion
Cocks and Hens
Horses of Tartary (Fleet Animals)
Tortoises
The Elephant
Kangaroos
Personages with long ears
The Cuckoo in the depth of the forest
Pianists
The Swan (Solo violoncello, J. LANGENDOEN)
Finale

Pianos: JESÚS MARÍA SANROMÁ—LEO LITWIN

CONCERTO for Double-bass Ludwig Juht
(Solo by the composer)

OF THEE I SING, Selection Gershwin
THE FLIGHT OF THE BUMBLE BEE Rimsky-Korsakov
AMERICAN PATROL Meacham

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FRIDAY, JUNE 21, 1935

Programme 44

PROGRAMME

SCHECHENYI, March Fahrbach
OVERTURE to "Masaniello" Auber
EILI, EILI Arranged by Jacchia
Trumpet Solo: MARCEL LAFOSSE
HUNGARIAN CZARDAS, "Ghost of the Warrior" Grossman

CONCERTO FOR PIANO, Op. 35 Shostakovitch
I. Allegretto; allegro vivace
II. Lento; largo—
III. Moderato—
IV. Allegro con brio
(First performance in Boston)
Soloist: FREDERIC TILLOTSON
THE COURT OF ARABELLE Gebhard
BOLERO Ravel

TRES JOLIE, Waltzes Waldteufel
PLAY GYPSIES, DANCE GYPSIES, from "Countess Maritza" . . . Kalman
FIFTH HUNGARIAN DANCE, in G minor Brahms

SATURDAY, JUNE 22, 1935

Programme 45

PROGRAMME

MARCHE MILITAIRE Schubert
OVERTURE to "The Barber of Seville" Rossini
TRÄUMEREI Schumann
CAVALLERIA RUSTICANA, Fantasia Mascagni

FIVE MINIATURES Paul White
By the Lake
Caravan Song
Waltz for Teenie's Doll
Hippo Dance
Mosquito Dance
(Conducted by the composer)
JOLLY FELLOWS, Waltzes Volstedt
MARCHE SLAVE Tchaikovsky

LIFE BEGINS AT 8.40, Selection Arlen
SWEET MYSTERY OF LIFE, from "Naughty Marietta" Herbert
ENTRANCE OF THE GUESTS INTO THE WARTBURG, from "Tannhäuser" Wagner

MONDAY, JUNE 24, 1935

Programme 46

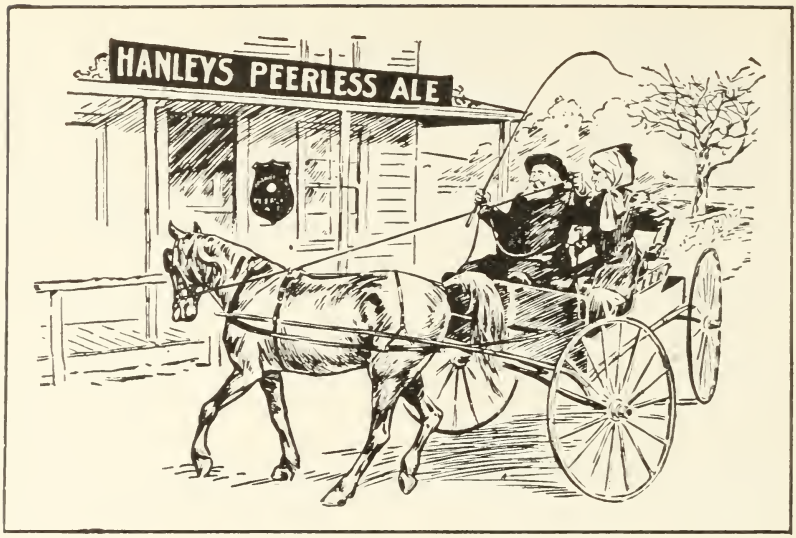
PROGRAMME

LOS BANDERILLOS, March Volpatti
ROSAMUNDE, Ballet Music Schubert
INVOCATION Nagel
OVERTURE to "Orpheus" Offenbach

PEER GYNT Suite Grieg
Morning Mood—Anitra's Dance— In the Hall of the Troll King
CONCERTO FOR PIANOFORTE, in A minor Grieg
I. Allegro molto moderato
II. Adagio
III. Allegro moderato molto e marcato
Soloist: JÉSÚS MARÍA SANROMÁ

GIRLS OF BADEN, Waltz Komzak
PRAELUDIUM Järnefelt
CHEYENNE INDIAN WAR DANCE Skilton

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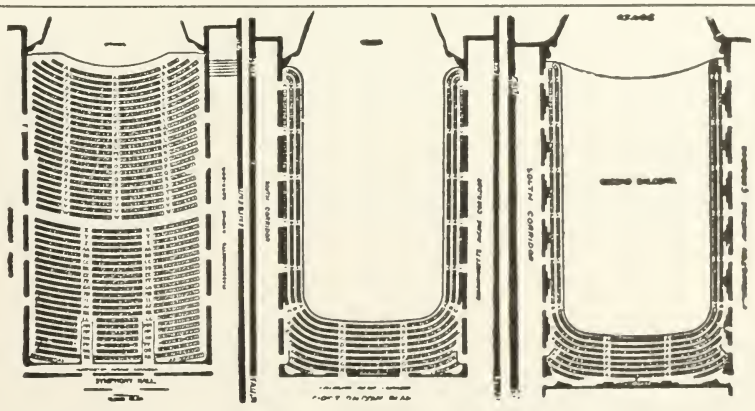
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MANCHESTER GUARDIAN (May 18):

"KOUSSEVITZKY IN LONDON

Second of the B. B. C. 'Festival' Concerts

"London, Friday.—Tonight Serge Koussevitzky has conducted the second of the series of concerts organized by the B. B. C. and honoured with the imposing sounding title of 'The London Music Festival,' and with two hours of magnificent music-making he has silenced nearly all the criticism that has been levelled at the B. B. C. for the unenterprising nature of the programmes of this so-called festival and for the unsatisfactory performance of Bach's B Minor Mass with which the series began.

"The programme was orthodox enough in all conscience—Mozart's 'Le Nozze di Figaro' Overture and two great symphonies, the 'Eroica' and Sibelius's Second; but our distinguished guest gave performances of such insight and sensitiveness and bewitched the B. B. C. Orchestra into playing so far above its normal form that, whatever delights the subsequent concerts of the festival may hold in store, those of us who were fortunate enough to hear the two symphonies have already food for reflection to last us for many weeks to come.

"The impression that Koussevitzky is an excitable, overemotional conductor dies hard. It dates from the time when he introduced us to Scriabin, and his nervous, orgiastic performances of the 'Poem of Ecstasy' that swept so many of us off our feet twenty years ago have not yet been lived down; rather have they become a legend inseparably associated with Koussevitzky's name. If ever that legend is to die it will be at the hand of tonight's performance of the 'Eroica.'

"The performance of the 'Figaro' Overture, with which the concert began, was of the 'That's Figaro that was' order. One had hardly time to notice the perfect articulation of the strings at even that break-neck speed before Koussevitzky was back in the artists' room with the first item of the programme finished. After that one was prepared for anything except what came—a performance of the 'Eroica' of such nobility, restraint, dignity, power, and emotional depth that one is tempted to say, 'I will never hear that work again. Let me live on the memory of this performance.'

"It was not by any means the 'biggest' 'Eroica' we have heard. Its muscles were those of the perfectly trained athlete rather than of the professional strong man, but it was beautiful beyond words. There is no man living who merits a funeral march of such noble pathos as Koussevitzky gave us in the slow movement.

"Before another two years have passed, the second symphony of Sibelius will occupy the places in the affections of conductors that Tchaikovsky's Fifth and Sixth have enjoyed. There is no great work in the repertory better calculated to excite an audience. From conversations one overheard in the hall it is clear that for many people the principal interest in this particular performance lay in deciding how Koussevitzky's reading compared with those of Kajanus and Beecham—a sort of contest to decide who is 'top conductor.' 'Which,' in the words of '1066 and All That,' 'is a bad thing.'" (W. L.)

Applications are now being received for each series by the Boston Symphony Orchestra next season. The subscription office is open daily, and in the evening during the Pop concerts.

THE SYMPHONY HALL POPS



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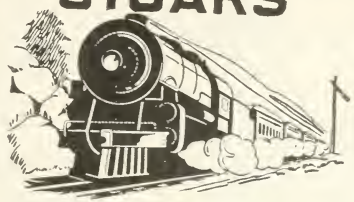
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Programme 43 THURSDAY, JUNE 20, 1935 *No. 20*

PROGRAMME

SWEDISH CORONATION MARCH Svendsen
FINLANDIA, Symphonic Poem Sibelius
DESERT STARS Repper
PRELUDE to "The Mastersingers of Nuremburg" Wagner

THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia Saint-Saëns
Introduction and Royal March of the Lion
Cocks and Hens
Horses of Tartary (Fleet Animals)
Tortoises
The Elephant
Kangaroos
Personages with long ears
The Cuckoo in the depth of the forest
Pianists
The Swan (Solo violoncello, J. LANGENDOEN)
Finale

Pianos: JESÚS MARÍA SANROMÁ—LEO LITWIN

CONCERTO for Double-bass Ludwig Juht
(Solo by the composer)

OF THEE I SING, Selection Gershwin
THE FLIGHT OF THE BUMBLE BEE Rimsky-Korsakov
AMERICAN PATROL Meacham

STEINWAY PIANOS

Special Group: The Faulkner Hospital Alumnae Association

By courtesy of the Boston Art Club, an exhibit of works by its members is on view in the Huntington Avenue Foyer.

SOLOIST: FREDERIC TILLOTSON (Piano) Friday, June 21
SOLOIST: JESÚS MARÍA SANROMÁ (Piano) Monday, June 24
OLD TIMERS' NIGHT Thursday, June 27



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PROGRAMME

SCHECHENYI, March Fahrbach
OVERTURE to "Masaniello" Auber
EILI, EILI Arranged by Jacchia
Trumpet Solo: MARCEL LAFOSSE
HUNGARIAN CZARDAS, "Ghost of the Warrior" Grossman
CONCERTO FOR PIANO, Op. 35 Shostakovitch
I. Allegretto; allegro vivace
II. Lento; largo—
III. Moderato—
IV. Allegro con brio
(First performance in Boston)
Soloist: FREDERIC TILLOTSON
THE COURT OF ARABELLE Gebhard
BOLERO Ravel
TRÈS JOLIE, Waltzes Waldteufel
PLAY GYPSIES, DANCE GYPSIES, from "Countess Maritza" . . . Kalman
FIFTH HUNGARIAN DANCE, in G minor Brahms

STEINWAY PIANO

Special Group: Noemi No. 11 of Boston United Order of True Sisters

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SOLOIST: JESÚS MARÍA SANROMÁ (Piano) Monday, June 24
OLD TIMERS' NIGHT Thursday, June 27



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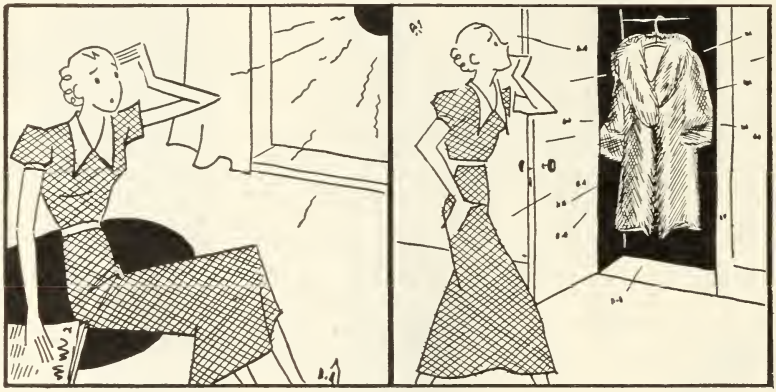
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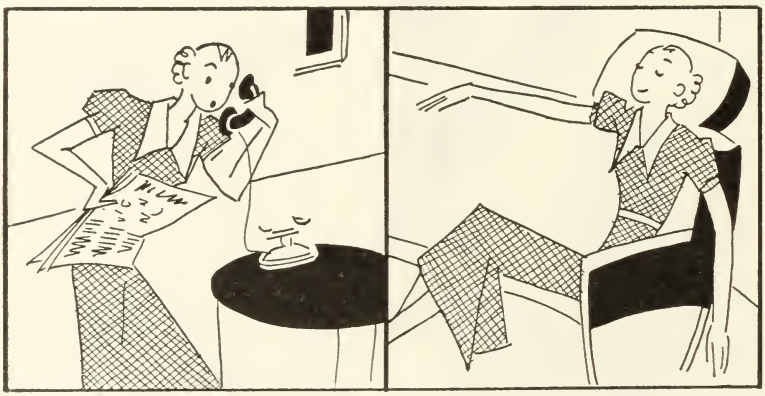
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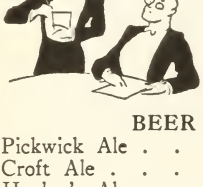
CAKES AND APPETIZERS

Pretzels	.10	Brownies	.10	Macaroons	.15
Cheese Wafers	.10	Spice Cake	.15	Fudge Cake	.10

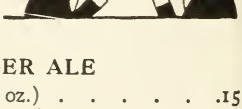
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School Music Methods — Instrumental Music

For further information, address ATLEE L. PERCY, Director
688 Boylston Street — Boston, Massachusetts

Programme 45

SATURDAY, JUNE 22, 1935

PROGRAMME

MARCHE MILITAIRE Schubert
OVERTURE to "The Barber of Seville" Rossini
TRÄUMEREI Schumann
CAVALLERIA RUSTICANA, Fantasia Mascagni

FIVE MINIATURES Paul White
By the Lake
Caravan Song
Waltz for Teenie's Doll
Hippo Dance
Mosquito Dance
(Conducted by the composer)
JOLLY FELLOWS, Waltzes Volstedt
MARCHE SLAVE Tchaikovsky

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MONDAY, JUNE 24, 1935

Programme 46

PROGRAMME

LOS BANDERILLOS, March Volpatti
ROSAMUNDE, Ballet Music Schubert
INVOCATION Nagel
OVERTURE to "Orpheus" Offenbach

PEER GYNT Suite Grieg
Morning Mood—Anitra's Dance—In the Hall of the Troll King
CONCERTO FOR PIANOFORTE, in A minor Grieg
I. Allegro molto moderato
II. Adagio
III. Allegro moderato molto e marcato
Soloist: JÉSUS MARÍA SANROMÁ

GIRLS OF BADEN, Waltz Komzak
PRAELUDIUM Järnefelt
CHEYENNE INDIAN WAR DANCE Skilton

TUESDAY, JUNE 25, 1935

Programme 47

PROGRAMME

THE QUEEN OF SHEBA, March Gounod
OVERTURE to "Mignon" Thomas
POLKA from "Schwanda the Bagpipe Player" Weinberger
CARMEN, Suite Bizet
Introduction—Aragonaise—The Dragoons of Alcala—The Toreadors

FANTASIE AMERICANA, for Orchestra with Piano Milton Rosen
I. Maestoso; andante cantabile; animato
II. Tempo di Blues; maestoso
III. Scherzando; maestoso
(Dedicated to ARTHUR FIEDLER—First performance)
Soloist—LEO LITWIN

LARGO from "Xerxes" Handel
NUTCRACKER, Ballet Suite Tchaikovsky
Miniature Overture—Dance of the Sugar Fairy—
Chinese Dance—Waltz of the Flowers

THE CAT AND THE FIDDLE, Selection Kern
SERENADE Toselli
DANCE OF THE CAMORRISTS, from "The Jewels of the Madonna" Wolf-Ferrari

WEDNESDAY, JUNE 26, 1935

Programme 48

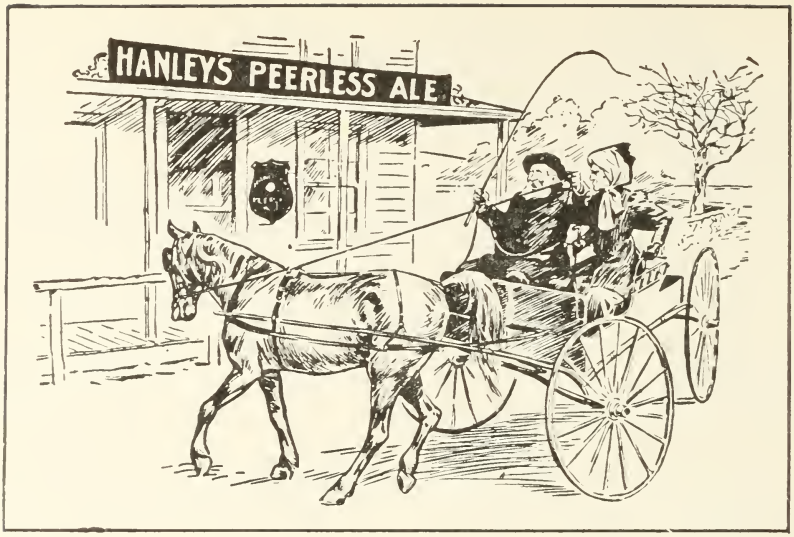
PROGRAMME

FRENCH MILITARY MARCH from the Algerian Suite Saint-Saëns
OVERTURE to "The Marriage of Figaro" Mozart
RAKASTAVA ("The Lover") Sibelius
I. The Lovers
II. Lovers' Way
III. Good night, my beloved—Farewell!
(First performance at the Pops)
MARCHE SLAVE Tchaikovsky

THREE JAPANESE DANCES Bernard Rogers
Dance with Pennons
Mourning Dance (English horn: JEAN DEVERGIE)
Dance with Swords
(First performance at the Pops)
OVERTURE to "Rienzi" Wagner
SONGS BY THE NEW ENGLAND FEDERATION OF MEN'S GLEE CLUBS

LIFE BEGINS AT 8:40, Selection Arlen
DUBINUSHKA, Russian Folk Song Arranged by Jacchia
PRAYER OF THANKSGIVING, Old Dutch Hymn Valerius-Kremser

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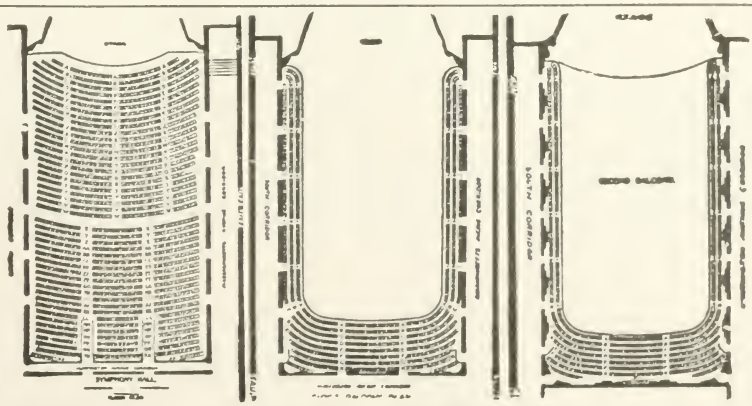
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MANCHESTER GUARDIAN (May 18):

"KOUSSEVITZKY IN LONDON

Second of the B. B. C. 'Festival' Concerts

"London, Friday.—Tonight Serge Koussevitzky has conducted the second of the series of concerts organized by the B. B. C. and honoured with the imposing sounding title of 'The London Music Festival,' and with two hours of magnificent music-making he has silenced nearly all the criticism that has been levelled at the B. B. C. for the unenterprising nature of the programmes of this so-called festival and for the unsatisfactory performance of Bach's B Minor Mass with which the series began.

"The programme was orthodox enough in all conscience—Mozart's 'Le Nozze di Figaro' Overture and two great symphonies, the 'Eroica' and Sibelius's Second; but our distinguished guest gave performances of such insight and sensitiveness and bewitched the B. B. C. Orchestra into playing so far above its normal form that, whatever delights the subsequent concerts of the festival may hold in store, those of us who were fortunate enough to hear the two symphonies have already food for reflection to last us for many weeks to come.

"The impression that Koussevitzky is an excitable, overemotional conductor dies hard. It dates from the time when he introduced us to Scriabin, and his nervous, orgiastic performances of the 'Poem of Ecstasy' that swept so many of us off our feet twenty years ago have not yet been lived down; rather have they become a legend inseparably associated with Koussevitzky's name. If ever that legend is to die it will be at the hand of tonight's performance of the 'Eroica.'

"The performance of the 'Figaro' Overture, with which the concert began, was of the 'That's Figaro that was' order. One had hardly time to notice the perfect articulation of the strings at even that break-neck speed before Koussevitzky was back in the artists' room with the first item of the programme finished. After that one was prepared for anything except what came—a performance of the 'Eroica' of such nobility, restraint, dignity, power, and emotional depth that one is tempted to say, 'I will never hear that work again. Let me live on the memory of this performance.'

"It was not by any means the 'biggest' 'Eroica' we have heard. Its muscles were those of the perfectly trained athlete rather than of the professional strong man, but it was beautiful beyond words. There is no man living who merits a funeral march of such noble pathos as Koussevitzky gave us in the slow movement.

"Before another two years have passed, the second symphony of Sibelius will occupy the places in the affections of conductors that Tchaikovsky's Fifth and Sixth have enjoyed. There is no great work in the repertory better calculated to excite an audience. From conversations one overheard in the hall it is clear that for many people the principal interest in this particular performance lay in deciding how Koussevitzky's reading compared with those of Kajanus and Beecham—a sort of contest to decide who is 'top conductor.' 'Which,' in the words of '1066 and All That,' 'is a bad thing.' " (W. L.)

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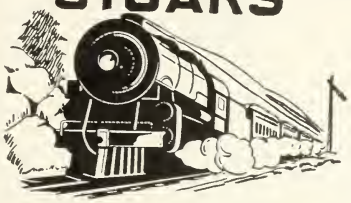
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Programme 46 MONDAY, JUNE 24, 1935 *No. 21*

PROGRAMME

LOS BANDERILLOS, March Volpatti
ROSAMUNDE, Ballet Music Schubert
INVOCATION Nagel
OVERTURE to "Orpheus" Offenbach

PEER GYNT Suite Grieg
Morning Mood—Anitra's Dance—In the Hall of the Troll King
CONCERTO FOR PIANOFORTE, in A minor Grieg
I. Allegro molto moderato
II. Adagio
III. Allegro moderato molto e marcato
Soloist: JESÚS MARÍA SANROMÁ

GIRLS OF BADEN, Waltz Komzak
PRAELUDIUM Järnefelt
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OLD TIMERS' NIGHT Thursday, June 27
SOLOIST: ELIZABETH TRAVIS (Wagner—Liszt—Johann Strauss—Programme) . Friday, June 28
CLOSING NIGHT Wednesday, July 3

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PROGRAMME

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OVERTURE to "Mignon" Thomas
POLKA from "Schwanda the Bagpipe Player" Weinberger
CARMEN, Suite Bizet
Introduction—Aragonaise—The Dragoons of Alcala—The Toreadors

FANTASIE AMERICANA, for Orchestra with Piano Milton Rosen
I. Maestoso; andante cantabile; animato
II. Tempo di Blues; maestoso
III. Scherzando; maestoso
(Dedicated to ARTHUR FIEDLER—First performance)
Soloist—LEO LITWIN

LARGO from "Xerxes" Handel
NUTCRACKER, Ballet Suite Tchaikovsky
Miniature Overture—Dance of the Sugar Fairy—
Chinese Dance—Waltz of the Flowers

THE CAT AND THE FIDDLE, Selection Kern
SERENADE Toselli
DANCE OF THE CAMORRISTS, from "The Jewels of the Madonna" Wolf-Ferrari

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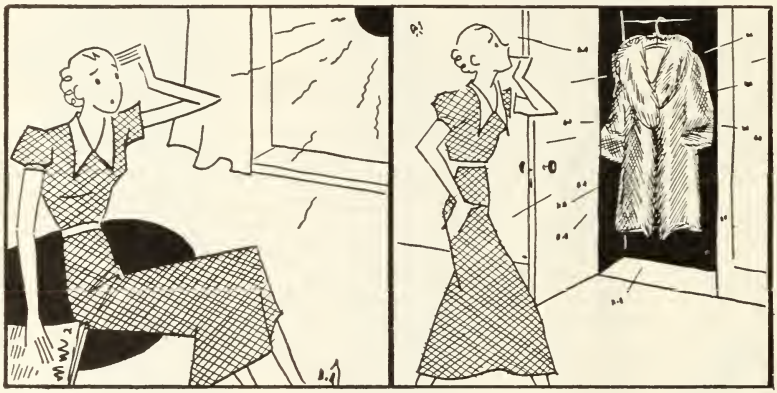
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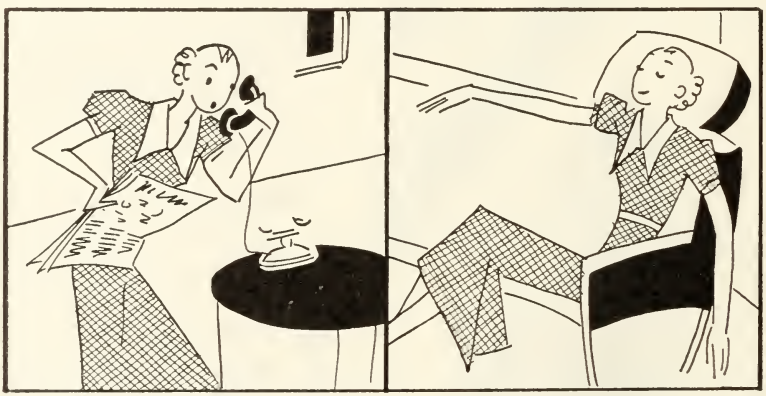
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Liverwurst	.20	Ham	.20
Swiss Cheese	.20	Whole Wheat and Cream Cheese	.20
Nut, Raisin and Fig	.25	Swiss Cheese sliced, per plate	.20

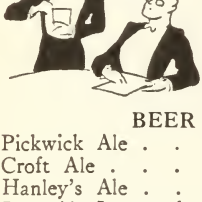
CAKES AND APPETIZERS

Pretzels	.10	Brownies	.10	Macaroons	.15
Cheese Wafers	.10	Spice Cake	.15	Fudge Cake	.10

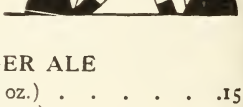
ICE CREAM

Vaniilla	.20	Chocolate	.20	Strawberry	.20
Cherry Sundae	.20	Coffee	.20	Pineapple Sundae	.20

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Haffenreffer Lager	.20
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Claret Lemonade	.30
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¼ lb. Assorted	.25	¼ lb. Cashews	.25
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Pall Mall, Cork Tip	.25	Chesterfields or Lucky Strikes	.15
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The Ministry of Church Music and the Fine Arts
Choir Directorship — Sight Singing
High School Choral Music
School Music Methods — Instrumental Music

For further information, address ATLEE L. PERCY, Director
688 Boylston Street — Boston, Massachusetts

Programme 48

WEDNESDAY, JUNE 26, 1935

PROGRAMME

FRENCH MILITARY MARCH from the Algerian Suite Saint-Saëns
OVERTURE to "The Marriage of Figaro" Mozart
RAKASTAVA ("The Lover") Sibelius
I. The Lovers
II. Lovers' Way
III. Good night, my beloved--Farewell!
(First performance at the Pops)
MARCHE SLAVE Tchaikovsky

THREE JAPANESE DANCES Bernard Rogers
Dance with Pennons
Mourning Dance (English horn: JEAN DEVERGIE)
Dance with Swords
(First performance at the Pops)
OVERTURE to "Rienzi" Wagner
SONGS BY THE NEW ENGLAND FEDERATION OF MEN'S GLEE CLUBS

LIFE BEGINS AT 8:40. Selection Arlen
DUBINUSHKA. Russian Folk Song Arranged by Jacchia
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Also Aug. 19, 4 days to Nova Scotia, $40 up.

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THURSDAY, JUNE 27, 1935

Programme 49

OLD TIMERS' NIGHT

PROGRAMME

SECOND CONNECTICUT. March Reeves
OVERTURE to "William Tell" Rossini
THE BANJO. American Sketch Gottschalk-Maganini
THE PIRATES OF PENZANCE. Overture Sullivan

WELLINGTON'S VICTORY Beethoven
I. The Battle
II. Victory Symphony
THE LOST CHORD Sullivan
Solo trumpet—MARCEL LAFOSSE
SONGS OF THE OLD DAYS
"Ta-ra-ra Boom-de-ay"—"The Bowery"—"The Sidewalks of New York"—"Sweet Rosie O'Grady"—"Daisy Bell" ("A Bicycle Built for Two")—"Comrades"—"Little Annie Rooney"—"She May Have Seen Better Days"—"The Band Played On"—"After the Ball"—"A Hot Time in the Old Town Tonight"

BY THE BEAUTIFUL BLUE DANUBE. Waltzes Strauss
MOSQUITO PARADE Whitney
OLD-TIME FAVORITES
"Soldiers' Farewell"—"Listen to the Mocking Bird"—"The Old Oaken Bucket"—"Old Black Joe"—"When You and I were Young, Maggie"—"Tramp, Tramp, Tramp"—"Rocked in the Cradle of the Deep"—"Sweet and Low"—"Maryland, My Maryland"—"When Johnny Comes Marching Home"—"Auld Lang Syne"

The Audience is invited to sing.

FRIDAY, JUNE 28, 1935

Programme 50

PROGRAMME

LOHENGRIN. Introduction to Act III
TRISTAN AND ISOLDE. Prelude and Love-Death
THE MASTERSINGERS OF NUREMBERG. Excerpts Wagner
Entrance of the Mastersingers—"Am Stillen Herd"—
Dance of the Apprentices—Entrance of the Guilds—
Prize Song—Greeting to Hans Sachs—Finale

LES PRÉLUDES. Symphonic Poem
PIANOFORTE CONCERTO NO. 2 in A major Liszt
Soloist—ELIZABETH TRAVIS

EGYPTIAN MARCH
WINE, WOMAN, AND SONG. Waltzes Johann Strauss
UNTER DONNER UND BLITZ. Polka

SATURDAY, JUNE 29, 1935

Programme 51

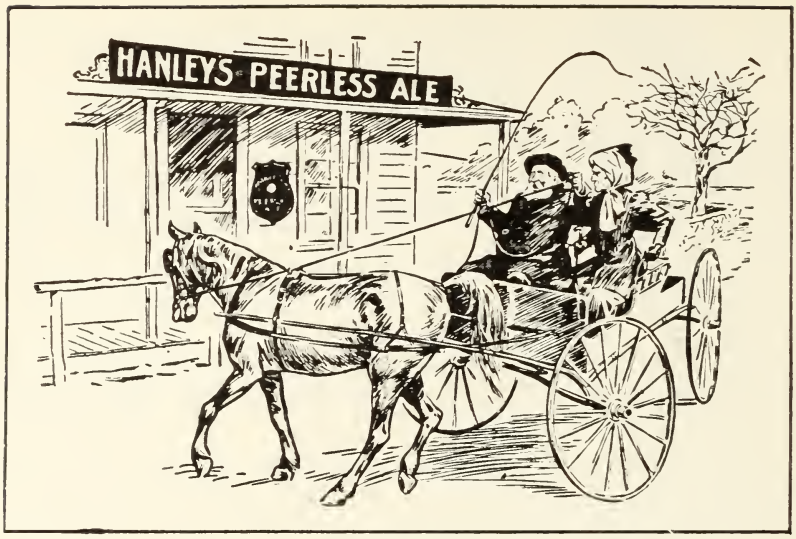
PROGRAMME

OUR DIRECTOR. March Bigelow
OVERTURE to "Martha" Flotow
LA GOYITA Langendoen
MME. BUTTERFLY. Fantasia Puccini

CAPRICCIO ESPAGNOL Rimsky-Korsakov
Alborada—Variations—Alborada—Scene and Gypsy Song—
Fandango of the Asturias
INTERMEZZO. "Cavalleria Rusticana" Mascagni
BOLERO Ravel

ROBERTA. Selection Kern
MARCH OF THE TOYS Herbert
ENTRANCE OF THE BOYARDS Halvorsen

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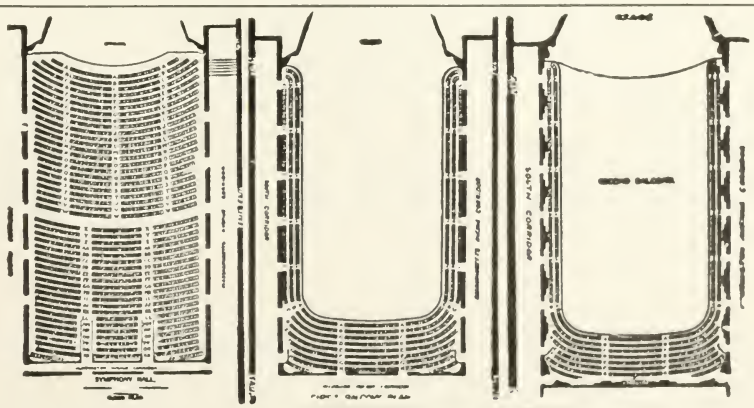
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MANCHESTER GUARDIAN (May 18):

"KOUSSEVITZKY IN LONDON

Second of the B. B. C. 'Festival' Concerts

"London, Friday.—Tonight Serge Koussevitzky has conducted the second of the series of concerts organized by the B. B. C. and honoured with the imposing sounding title of 'The London Music Festival,' and with two hours of magnificent music-making he has silenced nearly all the criticism that has been levelled at the B. B. C. for the unenterprising nature of the programmes of this so-called festival and for the unsatisfactory performance of Bach's B Minor Mass with which the series began.

"The programme was orthodox enough in all conscience—Mozart's 'Le Nozze di Figaro' Overture and two great symphonies, the 'Eroica' and Sibelius's Second; but our distinguished guest gave performances of such insight and sensitiveness and bewitched the B. B. C. Orchestra into playing so far above its normal form that, whatever delights the subsequent concerts of the festival may hold in store, those of us who were fortunate enough to hear the two symphonies have already food for reflection to last us for many weeks to come.

"The impression that Koussevitzky is an excitable, overemotional conductor dies hard. It dates from the time when he introduced us to Scriabin, and his nervous, orgiastic performances of the 'Poem of Ecstasy' that swept so many of us off our feet twenty years ago have not yet been lived down; rather have they become a legend inseparably associated with Koussevitzky's name. If ever that legend is to die it will be at the hand of tonight's performance of the 'Eroica.'

"The performance of the 'Figaro' Overture, with which the concert began, was of the 'That's Figaro that was' order. One had hardly time to notice the perfect articulation of the strings at even that break-neck speed before Koussevitzky was back in the artists' room with the first item of the programme finished. After that one was prepared for anything except what came—a performance of the 'Eroica' of such nobility, restraint, dignity, power, and emotional depth that one is tempted to say, 'I will never hear that work again. Let me live on the memory of this performance.'

"It was not by any means the 'biggest' 'Eroica' we have heard. Its muscles were those of the perfectly trained athlete rather than of the professional strong man, but it was beautiful beyond words. There is no man living who merits a funeral march of such noble pathos as Koussevitzky gave us in the slow movement.

"Before another two years have passed, the second symphony of Sibelius will occupy the places in the affections of conductors that Tchaikovsky's Fifth and Sixth have enjoyed. There is no great work in the repertory better calculated to excite an audience. From conversations one overheard in the hall it is clear that for many people the principal interest in this particular performance lay in deciding how Koussevitzky's reading compared with those of Kajanus and Beecham—a sort of contest to decide who is 'top conductor.' 'Which,' in the words of '1066 and All That,' 'is a bad thing.'" (W. L.)

Applications are now being received for each series by the Boston Symphony Orchestra next season. The subscription office is open daily, and in the evening during the Pop concerts.

THE SYMPHONY HALL POPS



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PROGRAMME

FRENCH MILITARY MARCH from the Algerian Suite Saint-Saëns
OVERTURE to "The Marriage of Figaro" Mozart
RAKASTAVA ("The Lover") Sibelius
I. The Lovers
II. Lovers' Way
III. Good night, my beloved—Farewell!
(First performance at the Pops)
MARCHE SLAVE Tchaikovsky

THREE JAPANESE DANCES Bernard Rogers
Dance with Pennons
Mourning Dance (English horn: JEAN DEVERGIE)
Dance with Swords
(First performance at the Pops)
OVERTURE to "Rienzi" Wagner
SONGS BY THE NEW ENGLAND FEDERATION OF MEN'S GLEE CLUBS
Now Let Every Tongue Bach
Suabian Folk Song Brahms
Finale from Gondoliers Sullivan
Conducted by D. RALPH MACLEAN of Newton
Lullaby Brahms
Lift Thine Eyes Logan-Baldwin
Conducted by GAVIN A. TAYLOR of Maynard
John Peel Andrews
The Lost Chord Sullivan
Conducted by J. EVERETT COLLINS of Andover

LIFE BEGINS AT 8:40, Selection Arlen
DUBINUSHKA Russian Folk Song Arranged by Jacchia
PRAYER OF THANKSGIVING, Old Dutch Hymn Valerius-Kremser

We gather together to ask the Lord's blessing,
He chastens and hastens His will to make known;
The wicked oppressing cease them from distressing,
Sing praise to His name, He forgets not his own.

Beside us to guide us, our God with us joining,
Ordaining, maintaining His kingdom divine;
So from the beginning the fight we were winning;
Thou, Lord, wast at our side, all glory be Thine!

We all do extol Thee, Thou Leader in battle,
And pray that Thou still our Defender wilt be.
Let Thy congregation escape tribulation;
Thy name be ever prais'd!
O Lord, make us free!
Lord, make us free!

MASON AND HAMLIN PIANOFORTE

Special Group: The **Women's Wool Club of Boston**

OLD TIMERS' NIGHT	Thursday, June 27
SOLOIST: ELIZABETH TRAVIS (Wagner—Liszt—Johann Strauss—Programme)	Friday, June 28
SOLOIST: JESÚS MARÍA SANROMÁ (in Gershwin's "Rhapsody in Blue")	Monday, July 1
CLOSING NIGHT	Wednesday, July 3

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Programme 49 — THURSDAY, JUNE 27, 1935 — *No. 22*

OLD TIMERS' NIGHT
PROGRAMME

SECOND CONNECTICUT, March Reeves
OVERTURE to "William Tell" Rossini
THE BANJO, American Sketch Gottschalk-Maganini
THE PIRATES OF PENZANCE, Overture Sullivan

WELLINGTON'S VICTORY Beethoven
I. The Battle
II. Victory Symphony

THE LOST CHORD Sullivan
Solo trumpet—MARCEL LAFOSSE

SONGS OF THE OLD DAYS

"Ta-ra-ra Boom-de-ay"—"The Bowery"—"The Sidewalks of New York"—"Sweet Rosie O'Grady"—"Daisy Bell" ("A Bicycle Built for Two")—"Comrades"—"Little Annie Rooney"—"She May Have Seen Better Days"—"The Band Played On"—"After the Ball"—"A Hot Time in the Old Town Tonight"

BY THE BEAUTIFUL BLUE DANUBE, Waltzes Strauss
MOSQUITO PARADE Whitney

OLD-TIME FAVORITES

"Soldiers' Farewell"—"Listen to the Mocking Bird"—"The Old Oaken Bucket"—"Old Black Joe"—"When You and I were Young, Maggie"—"Tramp, Tramp, Tramp"—"Rocked in the Cradle of the Deep"—"Sweet and Low"—"Maryland, My Maryland"—"When Johnny Comes Marching Home"—"Auld Lang Syne"

The Audience is invited to sing.

SOLOIST: ELIZABETH TRAVIS (Wagner—Liszt—Johann Strauss—Programme) . Friday, June 28
SOLOIST: JESÚS MARÍA SANROMÁ (in Gershwin's "Rhapsody in Blue") . . Monday, July 1
CLOSING NIGHT Wednesday, July 3

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"OLD TIMERS" NIGHT AT THE POPS

SYMPHONY HALL, THURSDAY, JUNE 27, 1935

TA-RA-RA BOOM-DE-AY

A bright and stylish girl you see,
Belle of good society;
Not too strict, but rather free,
Yet as right as right can be.
Never forward, never bold,
Not too shy, and not too cold;
But the very thing, I'm told,
That in your arms you'd like to fold.
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay,
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay,
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay,
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay.

THE BOWERY

Oh, the night that I struck New York,
I went out for a quiet walk;
Folks that are on to the city say,
Better by far had I taken Broadway.
I was out to enjoy the sights,
There was the Bowery ablaze with lights;
I had one of the devil's own nights,
And I'll never go there any more.
The Bow'ry, the Bow'ry,
They say such things, and they do strange things on the Bow'ry, the Bowry,
I'll never go there any more.

THE SIDEWALKS OF NEW YORK

East side, West side, all around the town,
The tots sang "Ring-a-Rosie,
London Bridge is falling down";
Boys and girls together, me and Mamie O'Rourke,
Tripped the light fantastic
On the sidewalks of New York.

SWEET ROSIE O'GRADY

Sweet Rosie O'Grady, my dear little Rose,
You're my steady lady, 'most everyone knows;
And when we are married, how happy we'll be,
For I love sweet Rosie O'Grady, and Rosie O'Grady loves me.

DAISY (On a bicycle built for two)

Daisy, Daisy, give me your answer true,
I'm half crazy all for the love of you.
It won't be a stylish marriage—
I can't afford a carriage;
But you'll look sweet on the seat
Of a bicycle built for two.

COMRADES

Comrades, comrades, ever since we were boys,
Sharing each other's sorrows, sharing each other's joys:
Comrades, when manhood was dawning,
Faithful whate'er might betide,
When danger threatened, my darling old comrade was there by my side.

LITTLE ANNIE ROONEY

She's my sweetheart, I'm her beau;
She's my Annie, I'm her Joe.
Soon we'll marry, never to part;
Little Annie Rooney is my sweetheart.

SHE MAY HAVE SEEN BETTER DAYS

She may have seen better days,
When she was in her prime;
She may have seen better days,
Once upon a time.
Though by the wayside she fell,
She may yet mend her ways;
Some poor old mother is waiting for her
Who has seen better days.

WHILE THE BAND PLAYED ON

Casey would waltz with a strawberry blond,
While the band played on.
He waltzed 'round the floor with the girl he adored,
While the band played on.
His head, it was loaded, nearly exploded;
The poor girl, she shook with alarm.
He ne'er left the girl with the strawberry curl,
While the band played on.

AFTER THE BALL

After the ball was over,
After the break of morn,
After the dancers' leaving,
After the stars are gone,
Many a heart is aching,
If you could read them all;
Many the hopes that have vanished
After the ball.

A HOT TIME IN THE OLD TOWN

When you hear dem bells go ding, ling, ling,
All join 'round and sweetly you must sing;
And when the verse am through, in the chorus all join in—
There'll be a hot time in the old town tonight!

(OVER)

Soldiers' Farewell *Kinkel*

How can I bear to leave thee?
One parting kiss I give thee;
And then whate'er befalls me,
I go where duty calls me.
Farewell, farewell, my own true love,
Farewell, farewell, my own true love.

Listen to the Mocking-Bird
Alice Hawthorne

I'm dreaming now of Hally—sweet Hally—sweet Hally,
I'm dreaming now of Hally,
For the thought of her is one that never dies;
She's sleeping in the valley—the valley—the valley
She's sleeping in the valley,
And the mocking-bird is singing where she lies.

(CHORUS)

Listen to the mocking-bird, listen to the mocking-bird,
The mocking-bird still singing o'er her grave;
Listen to the mocking-bird, listen to the mocking-bird,
Still singing where the weeping willows wave.

The Old Oaken Bucket
Samuel Woodworth

How dear to this heart are the scenes of my childhood,
When fond recollection presents them to view.
The orchard, the meadow, the deep-tangled wildwood,
And ev'ry loved spot that my infancy knew.
The wide-spreading stream and the mill that stood by it,
The bridge and the rock where the cataract fell;
The old oaken bucket, the iron-bound bucket,
The moss-covered bucket that hung in the well.

Old Black Joe *Stephen C. Foster*

Gone are the days when my heart was young and gay;
Gone are my friends from the cotton-fields away;
Gone from the earth to a better land I know,
I hear their gentle voices calling, "Old Black Joe!"

I'm coming, I'm coming,
For my head is bending low;
I hear their gentle voices calling,
"Old Black Joe!"

When You and I Were Young, Maggie
J. A. Butterfield

I wandered today to the hill, Maggie,
To watch the scene below,
The creek and the old rusty mill, Maggie,
Where we sat in the long, long ago.
The green grove is gone from the hill, Maggie.
Where first the daisies sprung;
The old rusty mill is still, Maggie,
Since you and I were young.

Tramp, Tramp, Tramp ... *George F. Root*

Tramp, tramp, tramp! the boys are marching!
Cheer, brave comrades, they will come;
Ev'ry heart is in the fight
For the cause of Truth and Right
And the freedom of our own beloved land!

Rocked in the Cradle of the Deep
J. P. Knight

Rock'd in the cradle of the deep
I lay me down, in peace to sleep;
Secure I rest upon the wave,
For Thou, O Lord, hast pow'r to save.
I know Thou wilt not slight my call,
For Thou dost mark the sparrow's fall!
And calm and peaceful is my sleep,
Rocked in the cradle of the deep.
And calm and peaceful is my sleep,
Rocked in the cradle of the deep.

Sweet and Low *Joseph Barnby*

Sweet and low, sweet and low,
Wind of the western sea;
Low, low, breathe and blow,
Wind of the western sea;
Over the rolling waters go,
Come from the dying moon, and blow,
Blow him again to me,
While my little one, while my pretty one, sleeps.

Maryland, My Maryland
Words by James Ryder Randall

Thou wilt not cower in the dust
Maryland, my Maryland!
Thy gleaming sword shall never rust
Maryland, my Maryland!
Remember Carroll's sacred trust
Remember Howard's warlike thrust,
And all thy slumb'rers with the just
Maryland, my Maryland!

When Johnny Comes Marching Home
Louis Lambert

When Johnny comes marching home again,
Hurrah! Hurrah!
We'll give him a hearty welcome then,
Hurrah! Hurrah!
The men will cheer, the boys will shout,
The ladies they will all turn out,
And we'll all feel gay
When Johnny comes marching home!

Auld Lang Syne *Scotch Air*

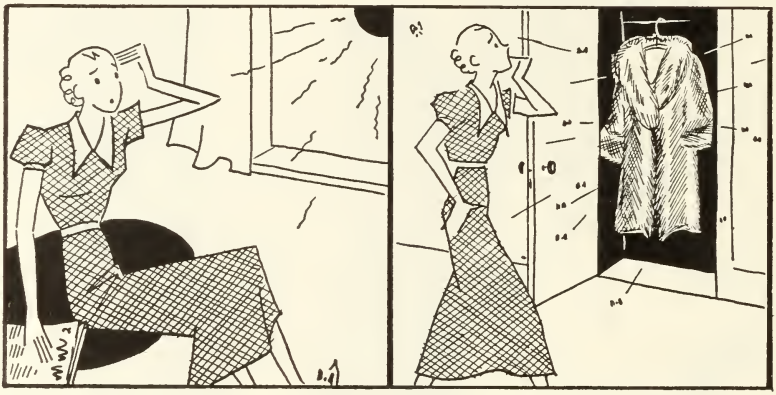
Should auld acquaintance be forgot,
And never brought to mind?
Should auld acquaintance be forgot,
And days of auld lang syne?
For auld lang syne, my dear,
For auld lang syne;
We'll tak' a cup o' kindness yet
For auld lang syne.



Jays Temple place - The Better Shop of Boston

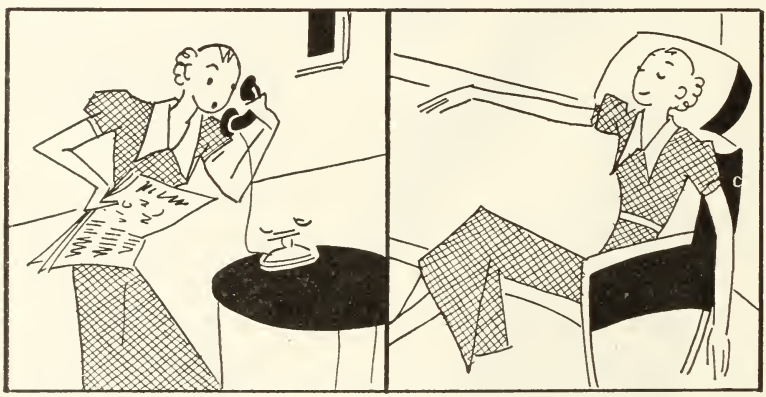
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5. Chateau Pontet Canet B & G	2.50	1.50
7. St. Julien B & G	2.25	1.25

RHINE WINES

9. Zeltinger (Moselle) D. Leiden	2.00	1.25
11. Niersteiner D. Leiden	2.00	1.25
13. Rudesheimer D. Leiden	2.75	1.50
15. Liebfraumilch 1929 Langenbach	3.00	1.75

ALSATIAN

17. Gewurztraminer	2.00	1.25

ITALIAN

19. Melini Chianti 1931	2.00	1.25
21. Mirafiore Chianti 1931	2.00	1.25
23. Mirafiore Borolo 1931	2.00	1.25
25. Mirafiore Passito di Moscato	2.00	

SAUTERNES

	Bot.	½ Bot.
27. Bordeaux Superieur Blanc de Luze	1.75	1.00
29. Graves Superieur 1929 de Luze	2.00	1.00
31. Barsac 1929 de Luze	2.50	1.50

SHERRY — PORT — MADEIRA

S. S. Pierce Company Importations	Bot.	Glass
35. Duff Gordon Generoso Sherry	2.00	.25
37. Duff Gordon Amontillado Sherry	2.75	.30
39. Duff Gordon Oloroso Sherry	3.50	.35
41. Cockburn Smithe Ruddy Port	1.75	.25
43. Cockburn Smithe Best Old Port	2.50	.30
45. Cockburn Smithe Delicate Old White Port	3.50	.35
47. Cossart Gordon Old Southside Madeira	2.25	.25

BURGUNDY

	Bot.	½ Bot.
49. Fleurie 1929 Red Louis Latour	2.00	1.25
51. Pommard Red Louis Latour	2.50	1.50
53. Hermatige La Tour Blanche		1.50
55. Grand Pouilly Louis Latour White 1926	2.50	1.50

CHAMPAGNES AND SPARKLING WINES

30. Bollinger, Brut 1926	6.50	
40. Veuve Clicquot Yellow Label	6.75	3.75
50. G. H. Mumm's Extra Dry 1928	6.75	
60. Great Western (Domestic)	4.00	2.25
70. Cinzano Asti Spumanti Italiani	4.00	
80. Cinzano, Brut	4.50	
90. Sparkling Vouvray Monopole 1926	5.00	
110. Mirafiore Asti Spumanti 1929	4.00	
120. Mirafiore Lacrima Christi 1929	5.00	

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S. S. Pierce Co.

2. Gold Coast Sauterne	1.00	.60
4. Gold Coast Claret	1.00	.60
6. Gold Coast Burgundy	1.00	.60
10. Gold Coast Port	1.25	
12. Gold Coast Muscatel	1.25	
14. Cresta Blanca Margaux	1.25	.75

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16. Pastene Sauterne	1.00	.60
18. Claret	1.00	.60
20. Burgundy	1.00	.60
22. Sherry	1.25	.75
24. Port	1.25	.75
26. Muscatel	1.25	.75

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Swiss Cheese	.20	Whole Wheat and Cream Cheese	.20
Nut, Raisin and Fig	.25	Swiss Cheese sliced, per plate	.20

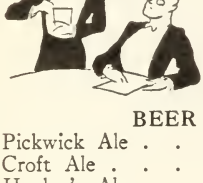
CAKES AND APPETIZERS

Pretzels	.10	Brownies	.10	Macaroons	.15
Cheese Wafers	.10	Spice Cake	.15	Fudge Cake	.10

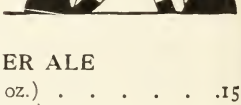
ICE CREAM

Vanilla	.20	Chocolate	.20	Strawberry	.20
Cherry Sundae	.20	Coffee	.20	Pineapple Sundae	.20

Brandied Nesselrode Sundae 25



TO DRINK



BEER AND ALE

Pickwick Ale	.20
Croft Ale	.20
Hanley's Ale	.20
Bass Ale Imported	.50
Haffenreffer Lager	.20
Budweiser	.25
POP PUNCH (non-alcoholic)	.25
CLARET PUNCH	.35

FRESH FRUIT DRINKS

Lemonade	.20
Soda Lemonade	.25
Claret Lemonade	.30
Epicure Grape Juice	.15

GINGER ALE

Canada Dry Pale (6 oz.)	.15
Canada Dry Pale (12 oz.)	.25
C & K Golden	.15
C & K Pale	.20

MINERAL WATERS

Canada Dry Sparkling Water	.15
C & K Siphons Carbonic	.25

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Hot Tea, Individual Pots	.20
Iced Coffee or Tea	.20

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½ lb. Assorted	.50	¼ lb. Pecans	.30
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Egyptian Dieties, Plain or Cork Tip	.25	Philip Morris, English Blend	.15

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Programme 50

FRIDAY, JUNE 28, 1935

PROGRAMME

LOHENGRIN. Introduction to Act III
TRISTAN AND ISOLDE. Prelude and Love-Death
THE MASTERSINGERS OF NUREMBERG, Excerpts
Entrance of the Mastersingers—"Am Stillen Herd"—
Dance of the Apprentices—Entrance of the Guilds—
Prize Song—Greeting to Hans Sachs—Finale
. . . . Wagner

LES PRÉLUDES. Symphonic Poem
PIANOFORTE CONCERTO NO. 2 in A major
. Liszt
Soloist—ELIZABETH TRAVIS

EGYPTIAN MARCH
WINE, WOMAN, AND SONG. Waltzes
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SATURDAY, JUNE 29, 1935

Programme 51

PROGRAMME

OUR DIRECTOR. March Bigelow
OVERTURE to "Martha" Flotow
LA GOYITA Langendoen
MME. BUTTERFLY. Fantasia Puccini

CAPRICCIO ESPAGNOL Rimsky-Korsakov
Alborada—Variations—Alborada—Scene and Gypsy Song—
Fandango of the Asturias
INTERMEZZO, "Cavalleria Rusticana" Mascagni
BOLERO Ravel

ROBERTA. Selection Kern
MARCH OF THE TOYS Herbert
ENTRANCE OF THE BOYARDS Halvorsen

MONDAY, JULY 1, 1935

Programme 52

PROGRAMME

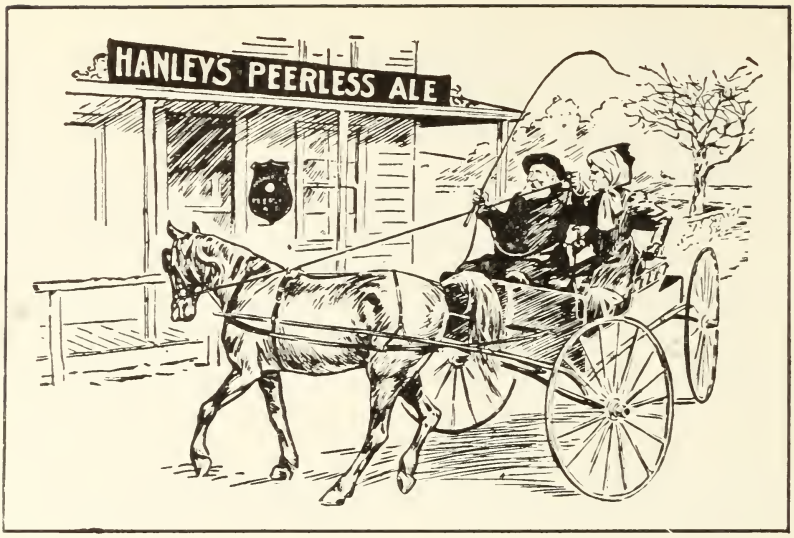
MARCH from "The Queen of Sheba" Gounod
OVERTURE to "Oberon" Weber
MINUET Boccherini
CARMEN, Fantasia Bizet

AVE MARIA Schubert-Wilhelmj
BALLET OF THE HOURS from "La Gioconda" Ponchielli
RHAPSODY IN BLUE Gershwin
Soloist: JESÚS MARÍA SANROMÁ

SOVIET IRON FOUNDRY Mossolov
PRAYER OF THANKSGIVING, Old Dutch Hymn Valerius-Kremser
PROCESSION OF THE SARDAR, from "Caucasian Sketches" . Ippolitov-Ivanov

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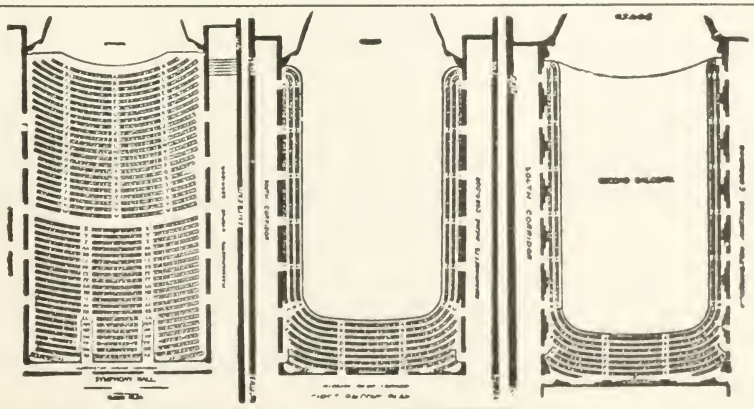
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News of Koussevitzky and the Coming Symphony Season

Dr. Serge Koussevitzky has recently completed with great acclaim the series of three concerts which he led as guest conductor of the "B. B. C." Orchestra at the Music Festival in London. He will likewise conduct in Stockholm in the course of the summer, and will open the Sibelius Festival in Helsingfors. Immediately after his Scandinavian engagements, he will return to this country to open his twelfth year as conductor of the Boston Symphony Orchestra. The season to begin in Symphony Hall on Friday, October 11, will be the fifty-fifth of the famous orchestra.

This will be the first of the Orchestra's longer series of 24 Friday afternoon concerts. These, together with the 24 Saturday afternoon concerts (the same programme is performed at each pair) extend from October through April, with approximately three concerts a month. Each series embraces the entire season's repertory, an impressive list of great music, with occasional soloists, choral works, and other features. These concerts have long since become one of the most important centers of performance in the world of music. They call forth to the fullest extent the transcending virtuoso qualities of Koussevitzky, and give the amplest range to his unexampled courage and insight in the making of programmes.

The shorter series consist of 6 Monday evening concerts and 6 Tuesday afternoon concerts. This means for each series approximately one concert a month. The concerts of these two series are arranged to occur in different weeks, and the programmes of the two are different. Dr. Koussevitzky announces for the Tuesday series a grouping of the programmes according to the various national schools. For the Monday series, he will choose accepted masterpieces of the symphonic repertory.

Season tickets are available from $6 to $100. Full particulars may be had at the subscription office, Symphony Hall. The office is open daily, and evenings during the Pops, and will also be open daily, throughout the summer.

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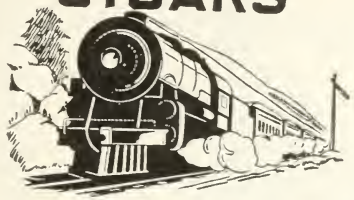


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Programme 50 **FRIDAY, JUNE 28, 1935** *No. 23*

PROGRAMME

LOHENGRIN, Introduction to Act III
TRISTAN AND ISOLDE, Prelude and Love-Death
THE MASTERSINGERS OF NUREMBERG, Excerpts
Entrance of the Mastersingers—"Am Stillen Herd"—
Dance of the Apprentices—Entrance of the Guilds—
Prize Song—Greeting to Hans Sachs—Finale
. . . . Wagner

LES PRÉLUDES, Symphonic Poem
PIANOFORTE CONCERTO NO. 2 in A major
. Liszt

Soloist—ELIZABETH TRAVIS

EGYPTIAN MARCH
WINE, WOMAN, AND SONG, Waltzes
UNTER DONNER UND BLITZ, Polka
. Johann Strauss

MASON AND HAMLIN PIANOFORTE

SOLOIST: JESÚS MARÍA SANROMÁ (in Gershwin's "Rhapsody in Blue") . Monday, July 1
CLOSING NIGHT Wednesday, July 3

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Programme 51 **SATURDAY, JUNE 29, 1935** *No. 23*

PROGRAMME

OUR DIRECTOR, March Bigelow
OVERTURE to "Martha" Flotow
LA GOYITA Langendoen
MME. BUTTERFLY, Fantasia Puccini

CAPRICCIO ESPAGNOL Rimsky-Korsakov
Alborada—Variations—Alborada—Scene and Gypsy Song—
Fandango of the Asturias
INTERMEZZO, "Cavalleria Rusticana" Mascagni
BOLERO Ravel

ROBERTA, Selection Kern
MARCH OF THE TOYS Herbert
ENTRANCE OF THE BOYARDS Halvorsen

SOLOIST: JESÚS MARÍA SANROMÁ (in Gershwin's "Rhapsody in Blue") . . Monday, July 1
CLOSING NIGHT Wednesday, July 3



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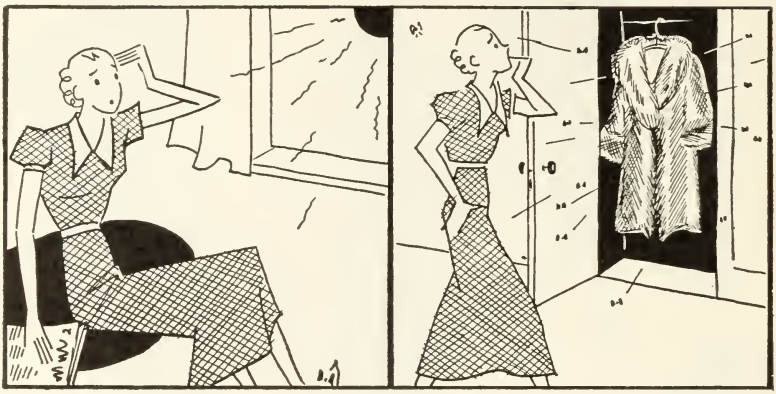
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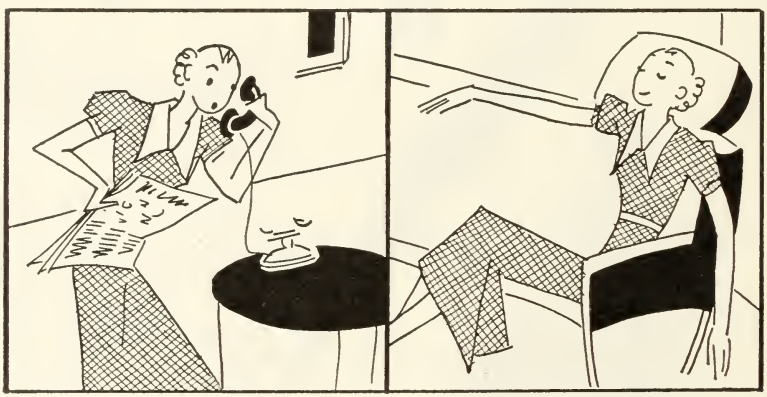
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THIRD FLOOR ANNEX

REFRESHMENTS SERVED IN THE FIRST BALCONY FOYER



IMPORTED WINES



CLARETS

	Bot.	½ Bot.
1. Bordeaux Superieur Rouge de Luze	1.75	1.00
3. Medoc Superieur 1929 de Luze or B & G	2.00	1.25
5. Chateau Pontet Canet B & G	2.50	1.50
7. St. Julien B & G	2.25	1.25

RHINE WINES

9. Zeltinger (Moselle) D. Leiden	2.00	1.25
11. Niersteiner D. Leiden	2.00	1.25
13. Rudesheimer D. Leiden	2.75	1.50
15. Liebfraumilch 1929 Langenbach	3.00	1.75

ALSATIAN

17. Gewurztraminer	2.00	1.25

ITALIAN

19. Melini Chianti 1931	2.00	1.25
21. Mirafiore Chianti 1931	2.00	1.25
23. Mirafiore Borolo 1931	2.00	1.25
25. Mirafiore Passito di Moscato	2.00	

SAUTERNES

	Bot.	½ Bot.
27. Bordeaux Superieur Blanc de Luze	1.75	1.00
29. Graves Superieur 1929 de Luze	2.00	1.00
31. Barsac 1929 de Luze	2.50	1.50

SHERRY — PORT — MADEIRA

S. S. Pierce Company Importations	Bot.	Glass
35. Duff Gordon Generoso Sherry	2.00	.25
37. Duff Gordon Amontillado Sherry	2.75	.30
39. Duff Gordon Oloroso Sherry	3.50	.35
41. Cockburn Smithe Ruddy Port	1.75	.25
43. Cockburn Smithe Best Old Port	2.50	.30
45. Cockburn Smithe Delicate Old White Port	3.50	.35
47. Cossart Gordon Old Southside Madeira	2.25	.25

BURGUNDY

	Bot.	½ Bot.
49. Fleurie 1929 Red Louis Latour	2.00	1.25
51. Pommard Red Louis Latour	2.50	1.50
53. Hermatige La Tour Blanche		1.50
55. Grand Pouilly Louis Latour White 1926	2.50	1.50

CHAMPAGNES AND SPARKLING WINES

30. Bollinger, Brut 1926	6.50	
40. Veuve Clicquot Yellow Label	6.75	3.75
50. G. H. Mumm's Extra Dry 1928	6.75	
60. Great Western (Domestic)	4.00	2.25
70. Cinzano Asti Spumanti Italiani	4.00	
80. Cinzano, Brut	4.50	
90. Sparkling Vouvray Monopole 1926	5.00	
110. Mirafiore Asti Spumanti 1929	4.00	
120. Mirafiore Lacrima Christi 1929	5.00	

CALIFORNIA WINES

S. S. Pierce Co.		
2. Gold Coast Sauterne	1.00	.60
4. Gold Coast Claret	1.00	.60
6. Gold Coast Burgundy	1.00	.60
10. Gold Coast Port	1.25	
12. Gold Coast Muscatel	1.25	
14. Cresta Blanca Margaux	1.25	.75

P. Pastene & Co., Inc.		
16. Pastene Sauterne	1.00	.60
18. Claret	1.00	.60
20. Burgundy	1.00	.60
22. Sherry	1.25	.75
24. Port	1.25	.75
26. Muscatel	1.25	.75

Please order wine by number and indicate whether you wish "Bot." or "½ Bot."

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TO EAT



SANDWICHES
(White or Rye Bread)

Liverwurst	.20	Ham	.20
Swiss Cheese	.20	Whole Wheat and Cream Cheese	.20
Nut, Raisin and Fig	.25	Swiss Cheese sliced, per plate	.20

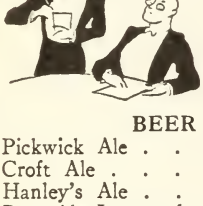
CAKES AND APPETIZERS

Pretzels	.10	Brownies	.10	Macaroons	.15
Cheese Wafers	.10	Spice Cake	.15	Fudge Cake	.10

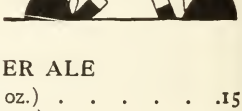
ICE CREAM

Vanilla	.20	Chocolate	.20	Strawberry	.20
Cherry Sundae	.20	Coffee	.20	Pineapple Sundae	.20

Brandied Nesselrode Sundae 25



TO DRINK



BEER AND ALE

Pickwick Ale	.20
Croft Ale	.20
Hanley's Ale	.20
Bass Ale Imported	.50
Haffenreffer Lager	.20
Budweiser	.25
POP PUNCH (non-alcoholic)	.25
CLARET PUNCH	.35

FRESH FRUIT DRINKS

Lemonade	.20
Soda Lemonade	.25
Claret Lemonade	.30
Epicure Grape Juice	.15

GINGER ALE

Canada Dry Pale (6 oz.)	.15
Canada Dry Pale (12 oz.)	.25
C & K Golden	.15
C & K Pale	.20

MINERAL WATERS

Canada Dry Sparkling Water	.15
C & K Siphons Carbonic	.25

COFFEE AND TEA

Hot Coffee, Individual Pots	.20
Hot Tea, Individual Pots	.20
Iced Coffee or Tea	.20

POP PUNCH served in pitchers	$1.00
CLARET PUNCH served in pitchers	$1.25
Fresh Fruit Lemonade, in pitchers	$1.00

Call For

PICKWICK ALE

Call For

Haffenreffer

LAGER

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HENRY WENZ CHOCOLATES

Assorted Fancy, 1 lb.	1.25	Peach Stones, ¼ lb.	.35
Assorted Chocolates, Wenz, 1 lb.	1.00	Praline Cafe, ¼ lb.	.35
Assorted Chocolates, Wenz, ½ lb.	.50	Cartridges, ¼ lb.	.25
Assorted Chocolates, Wenz, ¼ lb.	.25	Pastilles, ¼ lb.	.25
Educator Peppermints, ½ lb.	.50	Lady Fingers, ¼ lb.	.25
Peppermint Patties, ½ lb.	.50	Chocolate Morsels, 3 oz.	.15
Fancy Peppermints, ½ lb.	.50	Assorted Specialties	.25
Thin Peppermints, ¼ lb.	.25	Tabletas	.25

SALTED NUTS

½ lb. Assorted	.50	¼ lb. Pecans	.30
¼ lb. Assorted	.25	¼ lb. Cashews	.25
¼ lb. Almonds	.30	7 oz. Peanuts	.20



TO SMOKE



From S. S. Pierce Co.

**Overland Panetelas	12c. 3 for .35	*Punch Perfeccionados	.25
**Overland Perfectos	15c. 2 for .25	*Partagas Belvedere	.25
**Armas del Casa Bankers	15c. 2 for .25	*Belinda Belvedere	.25
*El Blason Belvedere	.20	*Romeo & Juliet Perfectos	.25

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‡La Corona Belvedere	.15	‡La Carolina Perfectos	3 for .50
‡La Corona Perfectos	3 for .50	‡Bock Panetelas	.10

**Domestic *Imported ‡Clear Havana

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Virginia Blends, S. S. Pierce	.20	Benson & Hedges, Virginia Rounds	.20
Melachrino, Plain or Cork Tip	.20	Marlboro or Fatimas	.20
Philip Morris, Cork Tip	.25	Old Gold or Camels	.15
Pall Mall, Cork Tip	.25	Chesterfields or Lucky Strikes	.15
Egyptian Dieties, Plain or Cork Tip	.25	Philip Morris, English Blend	.15

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For those who appreciate superior quality, extra richness, and delicate flavors this finest type of ice cream has been created.

Served at the **"POPS"**

Programme 52

MONDAY, JULY 1, 1935

PROGRAMME

MARCH from "The Queen of Sheba" Gounod
OVERTURE to "Oberon" Weber
MINUET Boccherini
CARMEN, Fantasia Bizet

AVE MARIA Schubert-Wilhelmj
BALLET OF THE HOURS from "La Gioconda" Ponchielli
RHAPSODY IN BLUE Gershwin
Soloist: JÉSÚS MARÍA SANROMÁ

SOVIET IRON FOUNDRY Mossolov
PRAYER OF THANKSGIVING, Old Dutch Hymn Valerius-Kremser
PROCESSION OF THE SARDAR, from "Caucasian Sketches" . Ippolitov-Ivanov

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Italian
Wines

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ESTABLISHED 1874

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FIFTY-FIFTH SEASON 1935-1936

OCTOBER 11–MAY 2

Boston Symphony Orchestra

Dr. SERGE KOUSSEVITZKY, *Conductor*



24 FRIDAY AFTERNOON CONCERTS
24 SATURDAY EVENING CONCERTS
6 MONDAY EVENING CONCERTS
6 TUESDAY AFTERNOON CONCERTS

Applications are now being received for each of the four series. Subscription prices range from $6 to $100.

Patrons of the Pops who may be interested are invited to inquire regarding the winter season. The subscription office is open from nine to five o'clock and also in the evenings during the Pop Concerts.

(Payment for season tickets is not due until next autumn)

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TUESDAY, JULY 2, 1935

Programme 53

PROGRAMME

TRIUMPHAL MARCH from "Aïda" Verdi
OVERTURE to "Sakuntala" Goldmark
MINUET FOR STRINGS Bolzoni
BALLET MUSIC from "Faust" Gounod

SCHERZO from the Fourth Symphony Tchaikovsky
LARGO from "Xerxes" Handel
BOLERO Ravel

VICTOR HERBERT FAVORITES Arranged by Sanford
JEALOUSY, Gypsy Tango Gade
THE CONTINENTAL Conrad

WEDNESDAY, JULY 3, 1935

Programme 54

CLOSING NIGHT

PROGRAMME

POLONAISE in A major Chopin-Glazounov
OVERTURE to "Mignon" Thomas
SERENADE Toselli
IRISH RHAPSODY Herbert

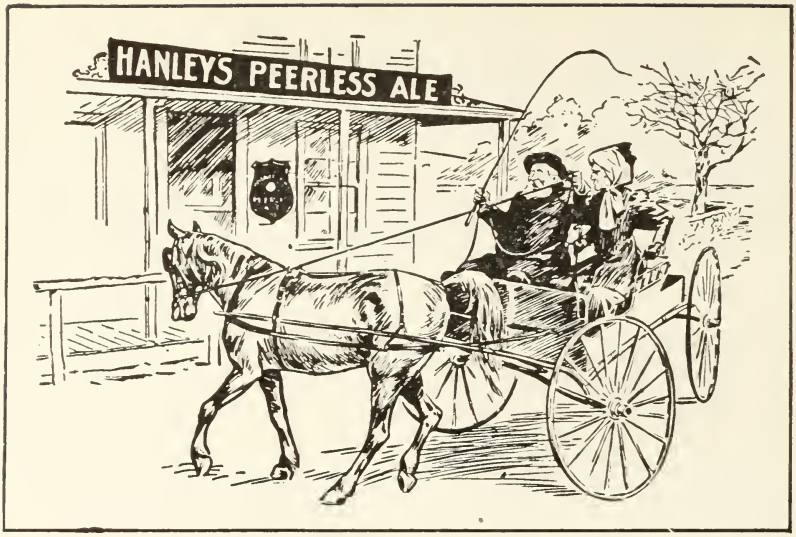
FINLANDIA, Symphonic Poem Sibelius
MEDITATION from "Thaïs" Massenet
Violin solo: JULIUS THEODOROWICZ
MARCHE SLAVE Tchaikovsky

ANYTHING GOES, Selection Porter
COUNTRY GARDENS Grainger
POMP AND CIRCUMSTANCE, March Elgar



THE SKY GARDEN
DINNER · SUPPER · DANCING
FREE PARKING SPACE
HOTEL PURITAN
RUBY NEWMAN MUSIC
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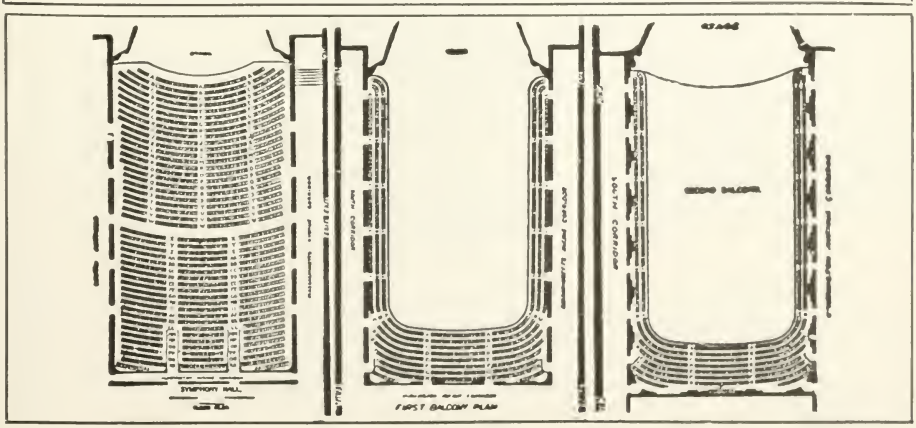
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News of Koussevitzky and the Coming Symphony Season

Dr. Serge Koussevitzky has recently completed with great acclaim the series of three concerts which he led as guest conductor of the "B. B. C." Orchestra at the Music Festival in London. He will likewise conduct in Stockholm in the course of the summer, and will open the Sibelius Festival in Helsingfors. Immediately after his Scandinavian engagements, he will return to this country to open his twelfth year as conductor of the Boston Symphony Orchestra. The season to begin in Symphony Hall on Friday, October 11, will be the fifty-fifth of the famous orchestra.

This will be the first of the Orchestra's longer series of 24 Friday afternoon concerts. These, together with the 24 Saturday evening concerts (the same programme is performed at each pair) extend from October through April, with approximately three concerts a month. Each series embraces the entire season's repertory, an impressive list of great music, with occasional soloists, choral works, and other features. These concerts have long since become one of the most important centers of performance in the world of music. They call forth to the fullest extent the transcending virtuoso qualities of Koussevitzky, and give the amplest range to his unexampled courage and insight in the making of programmes.

The shorter series consist of 6 Monday evening concerts and 6 Tuesday afternoon concerts. This means for each series approximately one concert a month. The concerts of these two series are arranged to occur in different weeks, and the programmes of the two are different. Dr. Koussevitzky announces for the Tuesday series a grouping of the programmes according to the various national schools. For the Monday series, he will choose accepted masterpieces of the symphonic repertory.

Season tickets are available from $6 to $100. Full particulars may be had at the subscription office, Symphony Hall. The office is open daily, and evenings during the Pops, and will also be open daily, throughout the summer.

THE SYMPHONY HALL POPS



GOLDEN JUBILEE

FIFTIETH SEASON, 1935

ORCHESTRA OF SYMPHONY PLAYERS

ARTHUR FIEDLER, Conductor



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THE POPS REPERTORY

The following works were played at the Pops during the season now ending (Marches—37; Overtures—40; Complete Symphonies—2; Suites—27; Rhapsodies—8; Opera Fantasias—13; Musical Comedy Selections—11; Waltzes—19; Miscellaneous—145; Total of programmed numbers—302; Encores—103):

MARCHES

BERLIOZ
Rakoczy March
BIGELOW
Our Director
BOREL-CLERC
La Sorella
BLON
Flag of Victory
ELGAR
Pomp and Circumstance
ERTEL
Favorite Regiment
FAHRBACH
Schechenyi Indulo
FUCIK
Entrance of the Gladiators
GABETTI
Marcia Reale Italiana
GANNE
Lorraine
GERSHWIN
Strike Up the Band
Wintergreen for President
GOLDMAN
On the Mall
GOUNOD
Queen of Sheba
HALVORSEN
Entrance of the Boyards
MEYERBEER
Coronation March
MORSE
Up the Street
MOUSSORGSKY
*March from "Mlada"
PLANQUETTE
Sambre et Meuse
REEVES
Second Connecticut
RIMSKY-KORSAKOV
Wedding March, from "Le Coq d'Or"
ROBERT
Madelon
SAINT-SAËNS
French Military March
SCHRAMMEL
Only One Vienna
SCHUBERT
Marche Militaire
SCHUBERT-LISZT
Hungarian March
SOUSA
El Capitan
High School Cadets
Semper Fidelis
Stars and Stripes Forever
Washington Post
STRAUSS
Egyptian March
SVENDSEN
Swedish Coronation March
VERDI
Triumphal March—"Aïda"
VOLPATTI
Los Banderillos
WAGNER, J. F.
Under the Double Eagle
ZIMMERMAN
Anchors Aweigh

OVERTURES

AUBER
Masaniello
BEETHOVEN
Egmont
Leonore No. 3
Coriolanus
BERLIOZ
Roman Carnival
BRAHMS
Academic Festival
FLOTOW
Martha
GLINKA
Russlan and Ludmilla
GOLDMARK
Sakuntala
HEROLD
Zampa
LALO
Le Roi d'Ys
LITOLFF
Maximilian Robespierre
MASSENET
Phèdre
MENDELSSOHN
Fingal's Cave
Midsummer Night's Dream
Ruy Blas
MOUSSORGSKY
Prelude to "Khovanstchina"
MOZART
Marriage of Figaro
NICOLAI
Merry Wives of Windsor
OFFENBACH
Orpheus
PAINE
*Œdipus Tyrannus
ROSSINI
William Tell
Semiramide
Barber of Seville
SMETANA
Bartered Bride
SULLIVAN
Pirates of Penzance
SUPPÉ
Light Cavalry
Poet and Peasant
TCHAIKOVSKY
1812
Romeo and Juliet
THOMAS
Mignon
Raymond
WAGNER
Flying Dutchman
Lohengrin
Meistersinger
Rienzi
Tannhäuser
WEBER
Euryanthe
Freischütz
Oberon

SYMPHONIES

HAYDN
*"Toy" Symphony
SCHUBERT
"Unfinished" Symphony

PIANO CONCERTOS

*GRIEG
SAINT-SAËNS
(No. 2)
BEETHOVEN
No. 1
1st movement
*MENDELSSOHN
(No. 1)
LISZT
(No. 2)
*SHOSTAKOVITCH

SUITES

BERLIOZ
Damnation of Faust
BIZET
Carmen (Suites I and II)
L'Arlesienne
CARPENTER
*Adventures in a Perambulator
DELIBES
La Source No. 1
Sylvia
GANZ
*Animal Pictures
GERMAN
Henry VIII Dances
GOUNOD
Faust Ballet
GRIEG
Peer Gynt I

*First Performance at POPS
†First Performance

SUITES (Continued)

IPPOLITOV-IVANOV
Caucasian Sketches
MASSENET
The Cid
MESSAGER
*Two Pigeons
MENDELSSOHN
Midsummer Night's Dream
MOORE
*Pageant of P. T. Barnum
MOUSSORGSKY-RAVEL
*Pictures at an Exhibition
MOZART
Three German Dances
RAMEAU-MOTTL
Suite
RESPIGHI
Pines of Rome
ROGERS
*Three Japanese Dances
SAINT-SAËNS
Carnival des Animaux
SCHECTER
*Turkmenia
SHOSTAKOVITCH
*The Bolt
SIBELIUS
*Rakastava
TCHAIKOVSKY
"Nutcracker" Suite
WHITE
Miniatures

RHAPSODIES

CASELLA
Italia
CHABRIER
España
GERSHWIN
Rhapsody in Blue
HERBERT
Irish Rhapsody
LISZT
First Hungarian
Second Hungarian
McKINLEY
Masquerade
SVENDSEN
Carnival in Paris

OPERA FANTASIAS

BIZET
Carmen
GOUNOD
Faust
LEONCAVALLO
Pagliacci
MASCAGNI
Cavalleria Rusticana
PUCCINI
Tosca
Mme. Butterfly
La Bohême
SAINT-SAËNS
Samson and Delilah
SULLIVAN
Mikado
VERDI
Aïda
Rigoletto
Il Trovatore
WAGNER
Meistersinger

MUSICAL COMEDY SELECTIONS

ARLEN
*Life Begins at 8:40
DENSMORE
Boodle & Co. (Hasty Pudding Show)
GERSHWIN
Of Thee I Sing
HERBERT
Favorites
The Fortune Teller
Mlle. Modiste
Naughty Marietta
KERN
Cat and the Fiddle
Music in the Air
Roberta
PORTER
*Anything Goes

SPECIAL SELECTIONS AND POTPOURRIS

HERBERT
American Fantasia
SCHERZ
An Evening with Bilse

Old Song Favorites

WALTZES

IVANOVICI
Danube Waves
KOMZAK
Girls of Baden
LAKE
Old Timers' Waltz
STRAUSS (JOHANN)
Artist's Life
Blue Danube
Roses from the South
Tales from the Vienna Woods
Wine, Woman, and Song
Voices of Spring
Thousand and One Nights
Where the Citrons Bloom
STRAUSS (RICHARD)
"Rosenkavalier" Waltzes
TCHAIKOVSKY
Dornroeschen
VOLSTEDT
Jolly Fellows
WALDTEUFEL
España
Estudiantina
The Skaters
Très Jolie

MISCELLANEOUS

BACH-GOUNOD
Ave Maria
BACH-WILHELMJ
Air for the G String
BAX
Mediterranean
BEETHOVEN
Wellington's Victory
BIZET
Prelude to "Carmen"
Gypsy Dance
BLON
Whispering of the Flowers
BOCCHERINI
Minuet
BOLZONI
Minuet
BORODIN
"Prince Igor" Dances
BRAHMS
Hungarian Dance No. 5
Hungarian Dance No. 6
BRUCH
Kol Nidrei
BULLARD
Stein Song
BURLEIGH
Deep River
CADMAN
At Dawning
CHARPENTIER
Napoli
CHOPIN
Polonaise
CONRAD
*The Continental
CONVERSE
†Salutation

Dartmouth Songs
DEBUSSY
Afternoon of a Faun
Festivals
de FALLA
Spanish Dance—"La Vida Breve"
DELIBES
Sylvia (Bacchus)
DUKAS
The Sorcerer's Apprentice
DVOŘÁK
Largo (New World Symphony)
Slavonic Dance No. 7
GADE
Jealousy, Tango
GEBHARD
†Court of Arabelle
GERSHWIN
An American in Paris
GLIÈRE
Russian Sailors' Dance—"Red Poppy"
GLAZOUNOV
Andante—1st Piano Sonata (Spalding)
GOTTSCHALK
*The Banjo
GRANADOS
Goyescas
GROFÉ
On the Trail
GROSSMAN
Ghost of the Warrior
HADLEY
Ritualistic Indian Dance
HANDEL
Largo
HARTY
Londonderry Air
*Fair Day (Irish Symphony)
HAYDN
Kaiser Variations
HERBERT
March of the Toys
Sweet Mystery of Life
IPPOLITOV-IVANOV
Procession of the Sardar
JACCHIA (Transcriptions)
Eili-Eili
Volga Boatmen
Tarantella
Dubinushka

MISCELLANEOUS (Cont.)

JÄRNEFELT
Praeludium

JUHT
*Concerto for Double Bass

KALMAN
Play, Gypsies ("Countess Maritza")

KREISLER
Liebesfreud
Old Refrain

LANGENDOEN
La Goyita

LECUONA
Malagueña (Grofé)

LEWIS
*Blot in the 'Scutcheon

LISZT
Les Préludes
Liebestraum

MACDOWELL
To a Water Lily
To a Wild Rose

MASCAGNI
Prelude and Siciliana—"Cavalleria Rusticana"
Intermezzo—"Cavalleria Rusticana"

MASSENET
Thaïs

MEACHAM
American Patrol

MENDELSSOHN
*Scherzo from the Octet

MILLS
Georgia Camp Meeting

MOSSOLOV
Soviet Iron Foundry

NAGEL
Invocation

OFFENBACH
L'Amour de l'Apache

PADEREWSKI
Minuet

PIERNÉ
Lead Soldiers
*Entrance of the Little Fauns

PONCHIELLI
"La Gioconda" Ballet

PORTER
Night and Day

RACHMANINOFF
Prelude in C-sharp Minor

RAVEL
Bolero
La Valse
Pavane for a Dead Infanta

REPPER
Desert Stars

RIMSKY-KORSAKOV
Flight of the Bumble Bee
Hindu Song
Tumblers' Dance—("Snow Maiden")
Capriccio Espagnole
Finale to "Scheherazade"

ROSEN
†Fantasia Americana

RUBINSTEIN
Kammenoi-Ostrow

SAINT-SAËNS
*Youth of Hercules
Danse Macabre
Le Deluge
Bacchanale from "Samson and Delilah"

SCHELLING
A Victory Ball

SCHUBERT
Ave Maria
"Rosamunde"—Ballet Music

SCHUMANN
Traumerei

SIBELIUS
Finlandia
Valse Triste
Swan of Tuonela

Simmons Marching Song

SKILTON
Cheyenne War Dance

SMETANA
The Moldau

STRAUSS (JOHANN)
Pizzicato Polka
Thunder and Lightning
Tritsch-Tratsch

STRAUSS (RICHARD)
"Salome"—Dance of the Seven Veils
*Concerto for French Horn

STRUBE
*Sylvan Suite (2d movement)

SULLIVAN
The Lost Chord

TARTINI-ONDRICEK
†Violin Concerto, A major

TCHAIKOVSKY
Andante Cantabile (String Quartet)
Andante Cantabile (5th Symphony)
Capriccio Italien
Pizzicato (4th Symphony)
Finale (4th Symphony)
Marche Slave
Polonaise—Suite No. 3
Polonaise—"Eugen Oniégin"

Tech Songs

TOSELLI
Serenade

VALERIUS
Prayer of Thanksgiving (Kremser)

VASSILENKO
Hyrcus Nocturnus

VILLOLODO
El Choclo

WAGNER
Holy Grail Scene—"Parsifal"
Introduction and Song to the Evening Star—"Tannhäuser"
Entrance of Guests—"Tannhäuser"
Introduction to Act III—"Lohengrin"
Prelude to Act III—"Meistersinger"
Ride of the Valkyries—"Die Walküre"
Fire Music—"Die Walküre"
Prelude and Liebestod—"Tristan und Isolde"

WEBER
Invitation to the Dance

WEINBERGER
Polka from "Schwanda"

WHITNEY
Mosquito Parade

WOLF-FERRARI
Intermezzo, Act III—"Jewels of the Madonna"
Dance of the Camorrists—"Jewels of the Madonna"

YOUMANS
Carioca

ENCORES

BACH
Air for the G String

BEETHOVEN
Alla Turca

BERLIOZ
Valse des Sylphes

BIZET
Prelude to "Carmen"
Habanera

BOCCHERINI
Minuet

BOLZONI
Minuet

BOREL-CLERC
La Sorella

BRAHMS
Hungarian Dance No. 1
Hungarian Dance No. 5
Hungarian Dance No. 7
Valse No. 15

CADMAN
At Dawning

CONRAD
*The Continental

CZIBULKA
Love's Dream after the Ball

D'AMBROSIO
En Badinant

DE FALLA
Spanish Dance—"La Vida Breve"

DEKOVEN
O Promise Me

DÉLIBES
Pizzicato Polka
Valse—"Coppelia"

DENSMORE
Veritas

DI CAPUA
O Sole Mio

DRIGO
Valse Bluette

DVOŘÁK
Songs My Mother Taught Me
Humoresque
Slavonic Dance No. 7
Slavonic Dance No. 3

ELGAR
Salut d'Amour

FRIML
Indian Love Call

GADE
Jealousy

GERSHWIN
Strike Up the Band
Wintergreen for President

GILLET
Loin du Bal

GLAZOUNOV
Panaderos

GLIÈRE
Russian Sailors' Dance—"Red Poppy"

GOLDMAN
On the Mall

GOTTSCHALK
The Banjo

GRAINGER
Country Gardens
Molly on the Shore

GUION
*Harmonica Player
Turkey in the Straw

GRIEG
Anitra's Dance
Norwegian Dance No. 2

ENCORES (Continued)

HANDEL
Largo

HALVORSEN
Entrance of the Boyards

HARTY
*Fair Day
Londonderry Air

HERBERT
March of the Toys
Sweet Mystery of Life

HEYMANN
*Gars de la Marine

JACCHIA (Arrangements)
Dubinushka
Eili, Eili
Volga Boatmen's Song
Nobody Knows the Trouble I've Seen

KREISLER
Liebesfreud
The Old Refrain
Schön Rosmarin

LANGENDOEN
†Niente

LEHAR
"Merry Widow" Waltzes

LENOIR
*Parlez-moi d'Amour

LISZT
Liebestraum

MACDOWELL
To a Water Lily
To a Wild Rose

MANNA-ZUCCA
Rachem

MASCAGNI
Intermezzo—"Cavalleria Rusticana"

MASSENET
Aragonaise

MENDELSSOHN
Spring Song
*Scherzo (Octet)
Scherzo ("A Midsummer Night's Dream")

MORSE
Up the Street

MOZART
Sleigh Ride

OFFENBACH
Barcarole

PESTALOZZA
Ciribiribin

PIERNÉ
Lead Soldiers
*Little Fauns

POCHON (Arrangement)
Drink to Me Only with Thine Eyes

POPPER
Harlequin

PORTER
Night and Day

RACHMANINOFF
Prelude in C-sharp Minor

REPPER
Silver Shadows

RIMSKY-KORSAKOV
Alborada
Flight of the Bumble Bee
Hindu Song

ROBERT
Madelon

RUBINSTEIN
Rêve Angelique

SCHUBERT
Moment Musicale
Serenade

SCHUMANN
Träumerei

SIBELIUS
Valse Triste

SOUSA
Stars and Stripes Forever

STOLZ
Two Hearts in ¾ Time

STOUT
*"Winslow" March

STRAUSS, J.
Beautiful Blue Danube
Moto Perpetuo
Tritsch-Tratsch
Thunder and Lightning
Egyptian March

STRUBE
Cruiser Harvard

TCHAIKOVSKY
Marche Miniature
Song Without Words
Trepak
Mirlitons

TELLAM
En Sourdine

THOMAS
Gavotte from "Mignon"

TOBANI
Hearts and Flowers

TOSELLI
Serenade

VALERIUS
Prayer of Thanksgiving

WAGNER
Introduction to Act III—"Lohengrin"
"Tannhäuser" March
Evening Star

WHITE
Mosquito Dance

WOLF-FERRARI
Dance of Camorrists—"Jewels of the Madonna"

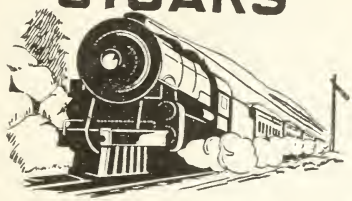
YOUMANS
Carioca

ZACH
Old Roxbury

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Programme 52 — MONDAY, JULY 1, 1935 — *No. 24*

PROGRAMME

MARCH from "The Queen of Sheba" Gounod
OVERTURE to "Oberon" Weber
MINUET Boccherini
CARMEN, Fantasia Bizet

AVE MARIA Schubert-Wilhelmj
BALLET OF THE HOURS from "La Gioconda" Ponchielli
RHAPSODY IN BLUE Gershwin

Soloist: JESÚS MARÍA SANROMÁ

SOVIET IRON FOUNDRY Mossolov
PRAYER OF THANKSGIVING, Old Dutch Hymn Valerius-Kremser
PROCESSION OF THE SARDAR, from "Caucasian Sketches" . Ippolitov-Ivanov

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CLOSING NIGHT Wednesday, July 3

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Programme 53 **TUESDAY, JULY 2, 1935** *No. 24*

PROGRAMME

TRIUMPHAL MARCH from "Aïda" Verdi
OVERTURE to "Sakuntala" Goldmark
MINUET FOR STRINGS Bolzoni
BALLET MUSIC from "Faust" Gounod

SCHERZO from the Fourth Symphony Tchaikovsky
LARGO from "Xerxes" Handel
BOLERO Ravel

VICTOR HERBERT FAVORITES Arranged by Sanford
JEALOUSY, Gypsy Tango Gade
THE CONTINENTAL Conrad

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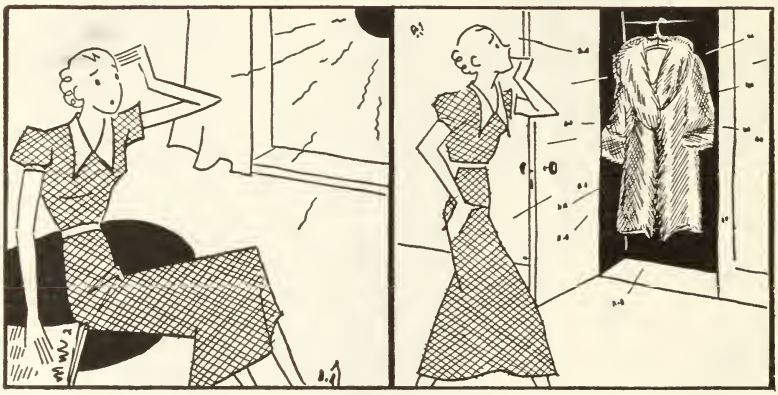
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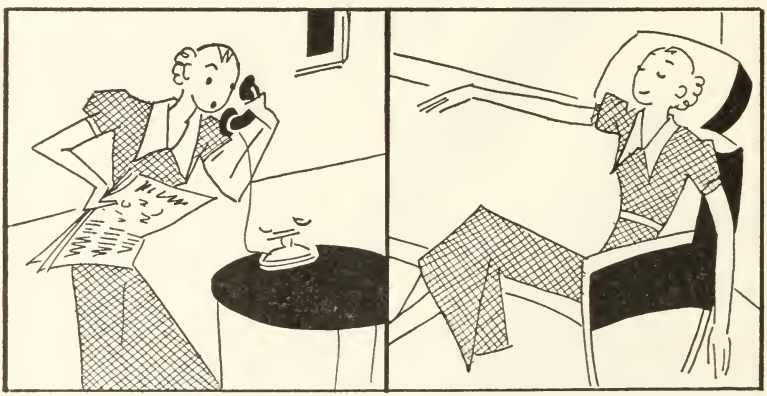
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7. St. Julien B & G	2.25	1.25

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9. Zeltinger (Moselle) D. Leiden	2.00	1.25
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13. Rudesheimer D. Leiden	2.75	1.50
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17. Gewurztraminer	2.00	1.25

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19. Melini Chianti 1931	2.00	1.25
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25. Mirafiore Passito di Moscato	2.00	

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	Bot.	½ Bot.
27. Bordeaux Superieur Blanc de Luze	1.75	1.00
29. Graves Superieur 1929 de Luze	2.00	1.00
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S. S. Pierce Company Importations	Bot.	Glass
35. Duff Gordon Generoso Sherry	2.00	.25
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39. Duff Gordon Oloroso Sherry	3.50	.35
41. Cockburn Smithe Ruddy Port	1.75	.25
43. Cockburn Smithe Best Old Port	2.50	.30
45. Cockburn Smithe Delicate Old White Port	3.50	.35
47. Cossart Gordon Old Southside Madeira	2.25	.25

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51. Pommard Red Louis Latour	2.50	1.50
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Vanilla	.20	Chocolate	.20	Strawberry	.20
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Assorted Chocolates, Wenz, ½ lb.	.50	Cartridges, ¼ lb.	.25
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Thin Peppermints, ¼ lb.	.25	Tabletas	.25

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¼ lb. Assorted	.25	¼ lb. Cashews	.25
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Programme 54

WEDNESDAY, JULY 3, 1935

CLOSING NIGHT

PROGRAMME

POLONAISE in A major Chopin-Glazounov
OVERTURE to "Mignon" Thomas
SERENADE Toselli
IRISH RHAPSODY Herbert

FINLANDIA, Symphonic Poem Sibelius
MEDITATION from "Thaïs" Massenet
Violin solo: JULIUS THEODOROWICZ
MARCHE SLAVE Tchaikovsky

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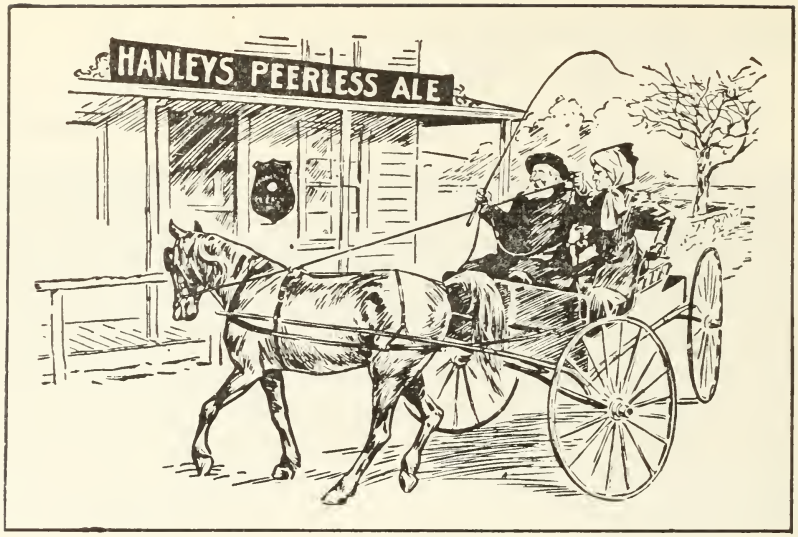
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ARTHUR FIEDLER



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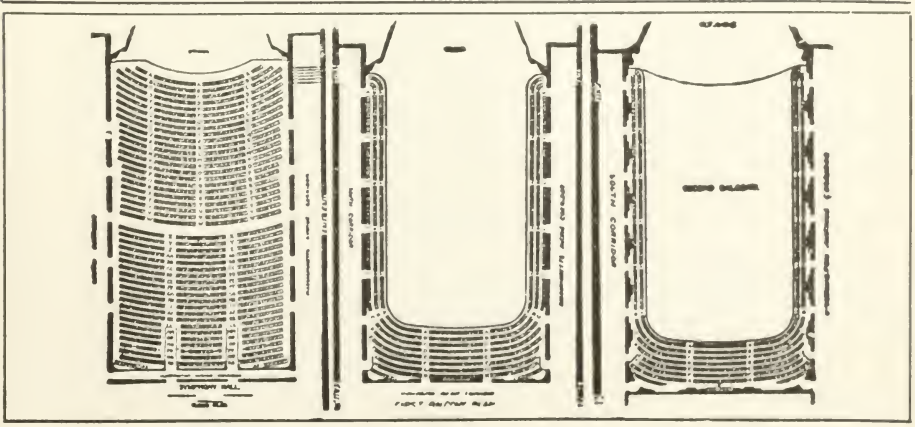
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News of Koussevitzky and the Coming Symphony Season

Dr. Serge Koussevitzky has recently completed with great acclaim the series of three concerts which he led as guest conductor of the "B. B. C." Orchestra at the Music Festival in London. He will likewise conduct in Stockholm in the course of the summer, and will open the Sibelius Festival in Helsingfors. Immediately after his Scandinavian engagements, he will return to this country to open his twelfth year as conductor of the Boston Symphony Orchestra. The season to begin in Symphony Hall on Friday, October 11, will be the fifty-fifth of the famous orchestra.

This will be the first of the Orchestra's longer series of 24 Friday afternoon concerts. These, together with the 24 Saturday evening concerts (the same programme is performed at each pair) extend from October through April, with approximately three concerts a month. Each series embraces the entire season's repertory, an impressive list of great music, with occasional soloists, choral works, and other features. These concerts have long since become one of the most important centers of performance in the world of music. They call forth to the fullest extent the transcending virtuoso qualities of Koussevitzky, and give the amplest range to his unexampled courage and insight in the making of programmes.

The shorter series consist of 6 Monday evening concerts and 6 Tuesday afternoon concerts. This means for each series approximately one concert a month. The concerts of these two series are arranged to occur in different weeks, and the programmes of the two are different. Dr. Koussevitzky announces for the Tuesday series a grouping of the programmes according to the various national schools. For the Monday series, he will choose accepted masterpieces of the symphonic repertory.

Season tickets are available from $6 to $100. Full particulars may be had at the subscription office, Symphony Hall. The office is open daily, and evenings during the Pops, and will also be open daily, throughout the summer.

